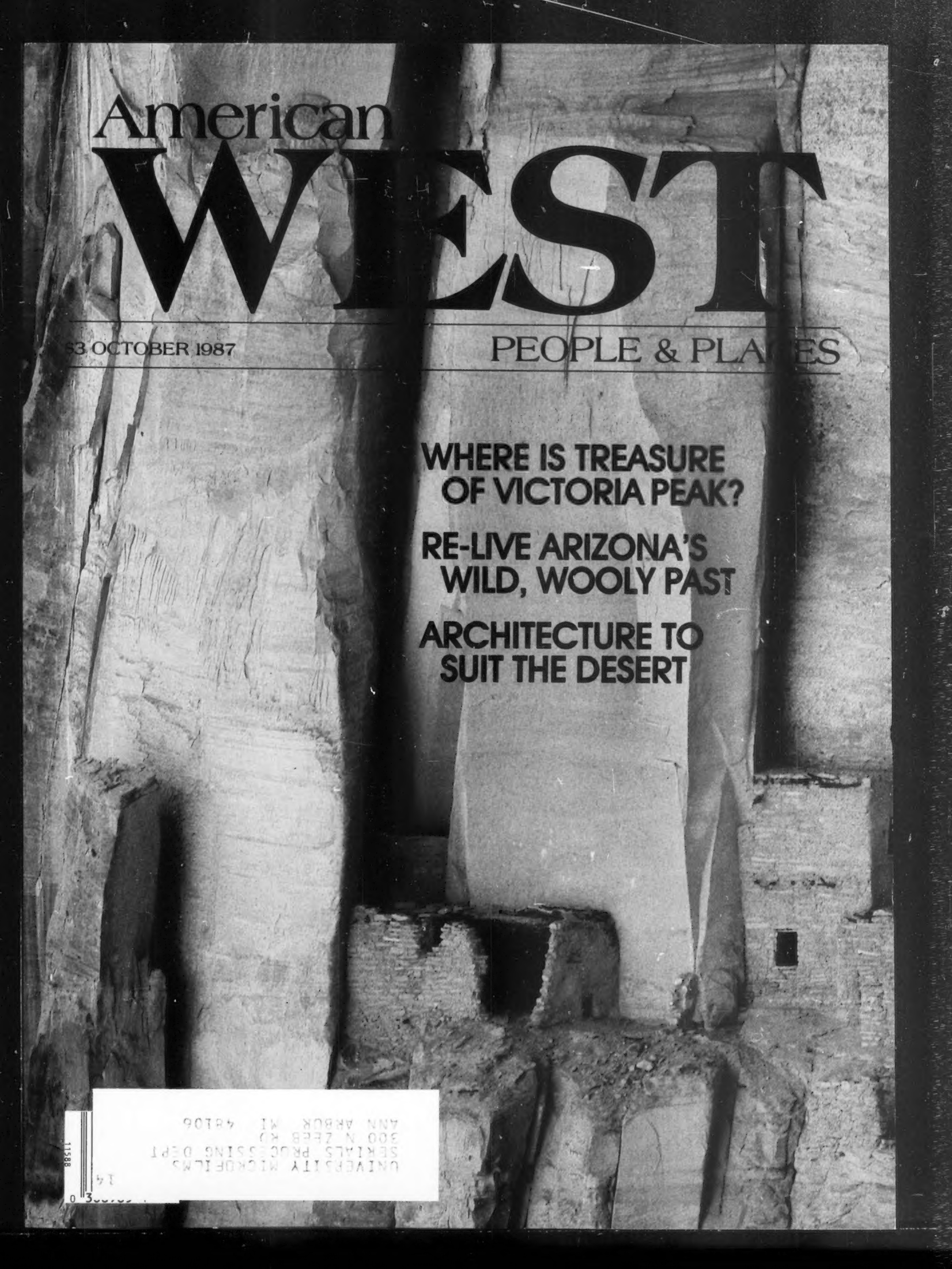

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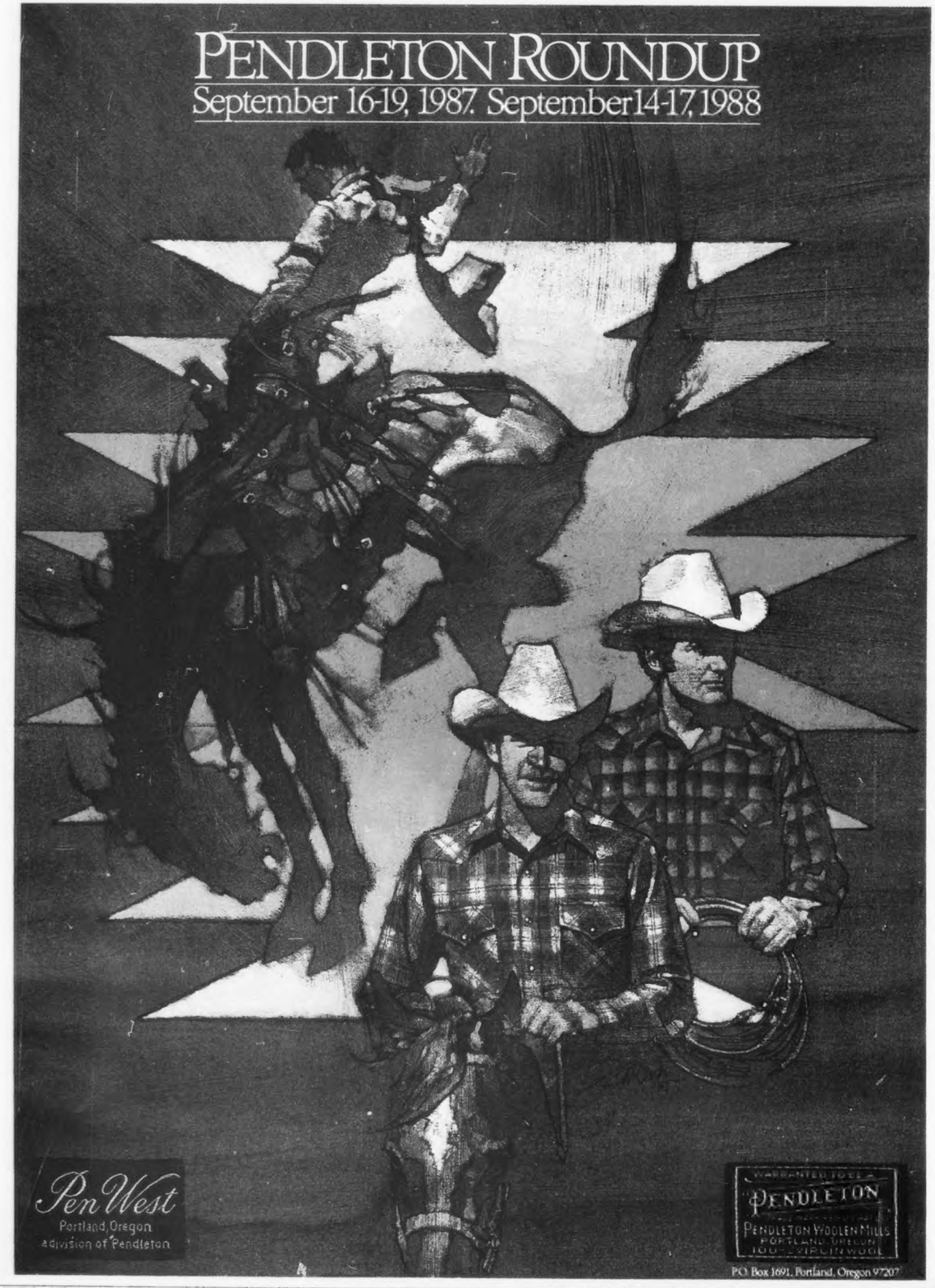
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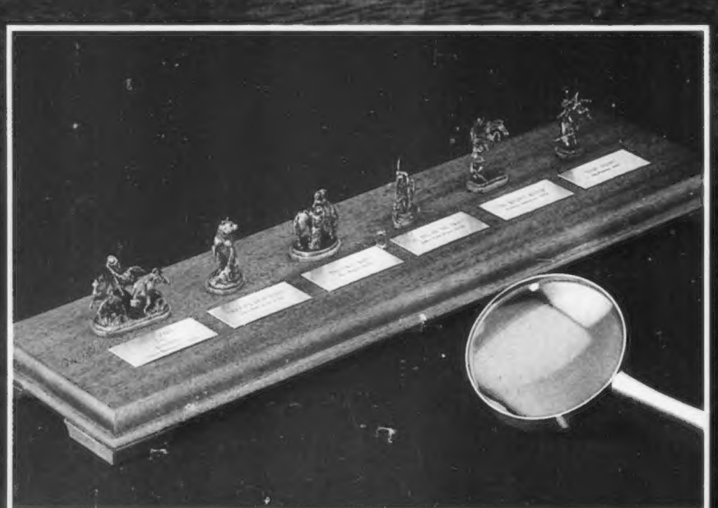

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American WEST

OCTOBER 1987 VOL. XXIV, No. 5

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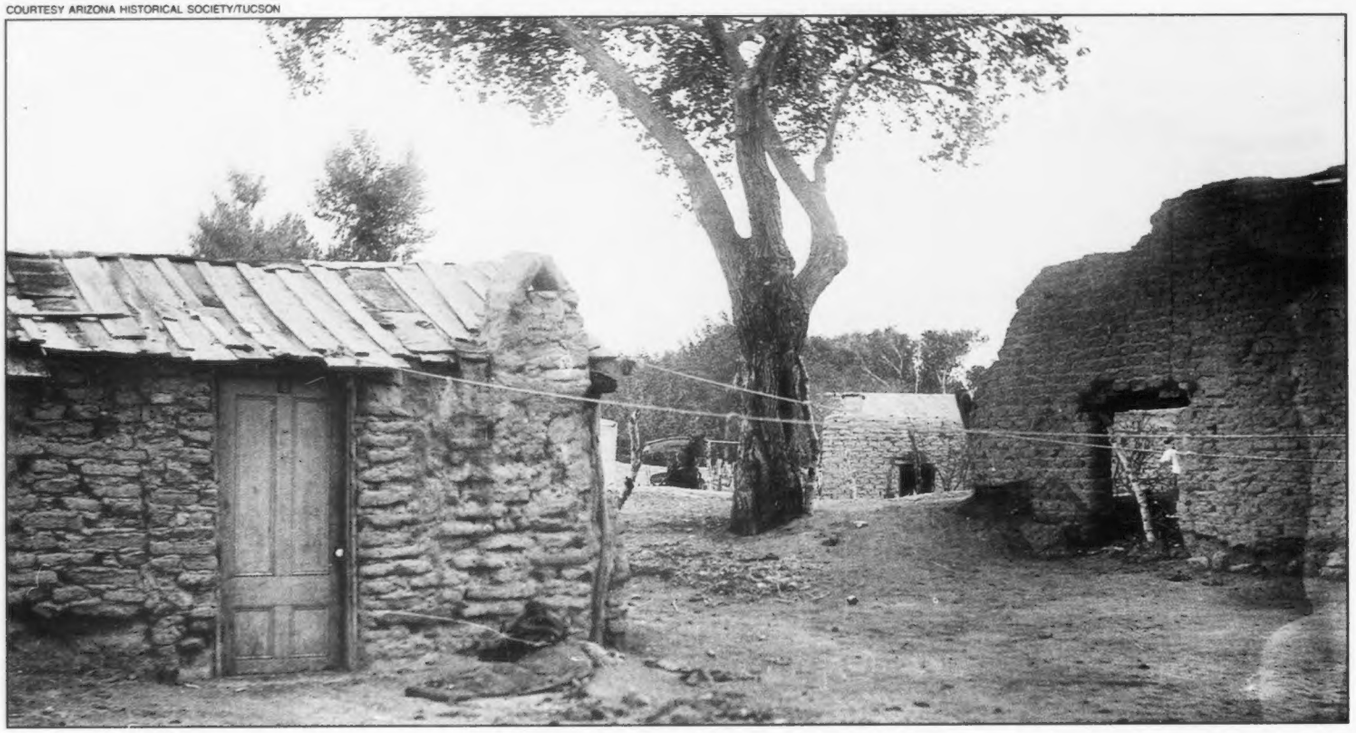

Old adobes, Tucson, 1893

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Cover photo © David Muench 1987

Cover At Navajo National Monument in northeastern Arizona, these magnificent canyon walls disclose a cavern holding the ruins of Betatakin, occupied some seven hundred years ago by the Anasazi. Master photographer David Muench reports that he was overcome with the sheer beauty of the scene.

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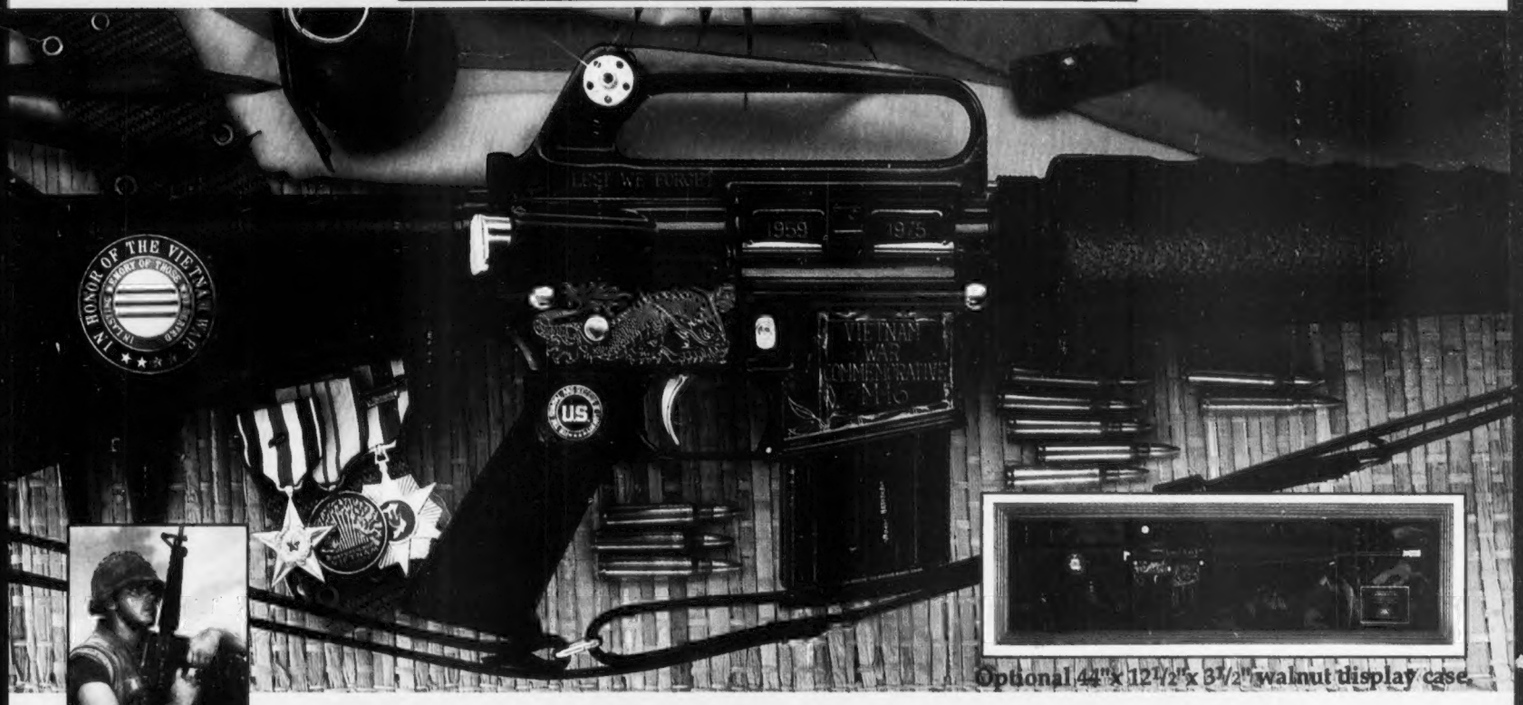

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As you hold this M16, your line of sight moves across the mirror polished carrying handle and barrel to the 24-karat gold plated flash suppressor. 24-karat gold-plating gleams across the trigger, selector lever, bolt catch, rear sight windage knob, forward bolt assist and the take-down pins.

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But this is not just a showpiece. This is a firing Commemorative, the same size, configuration and specifications of the military-issue M16A1 rifle. A 20-round magazine and firing instructions are provided. As an advantage to arms collectors and veterans, it fires only in the semi-automatic mode (not full-automatic). *Anyone who can own a standard hunting rifle can own one.*

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Each fires the 5.56mm (.223) ammunition used in Vietnam and readily available in gun shops. Because this M16 is functional, it could be called upon to defend your home and family.

The Vietnam War M16 is being custom built by gunsmiths who build M16s for our armed forces, our FBI, our CIA, our police SWAT teams and the governments of England, France, Australia, Canada, Switzerland, New Zealand and a half dozen other countries. They are the engineers and armorers of BFI, in Portland, Maine.

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VIEW FROM THE WEST

Out here in our part of the West millions of Americans grew up in houses that look like this one, and many of those people are still around to remember what living in them was like. They remember the thick, cool adobe walls, either oven baked, or sun dried and plastered like the walls of this house. They remember cool tile floors of varying hues of buff and red, revealing the origins of the clay and the temperature of the kiln when the tiles were fired. Like the floors of their houses, the people who occupied them revealed the character of their lives in their faces.

The people who grew up in these houses remember large families often with a grandparent or an aunt or uncle living at home. Privacy was a rare luxury, and in the morning there was a line and a pecking order at the bathroom door — site of frequent disputes among the younger members over whose morning priorities came first.

As the family expanded, or as another family member in need joined the occupying generation, often a room was added off to one side, or a floor was stacked up on top of an existing floor. The house in our photograph has expansions both up and out. The addition was often put on by a family member who happened to be the handiest at building, and the addition revealed just how handy that was. With the growth of rooms, and floors, an added window or door here and there, the house took on even more character. Like a man or woman growing older, these changes often showed up as surface wrinkles or stress marks. The outsider could tell it wasn't the way it once had been, but the new pieces had grown to fit and blend over time.

The porch was the most important room in the house. It's where we went to discuss family matters. It's where we went to be alone. It's where we watched the weather, the neighbors, the animals, the mountains — everything except television, because there wasn't any television.

The porch attached the family to the rest of the world: both the world of the elements and the world of the neighborhood and neighbors. The porch was the growing edge of the family in every way.

It was no accident of fate that the porch was where most courting among young people took place — it was the place where the family was attached to the community. It was the place where the boy from the porch (often within view) of another house came and held the hand of a girl from your porch, following, of course, several preliminary years of glances, waves, and stunts on the path or sidewalk, not unlike birds strutting and showing their feathers.

I wasn't raised in the house in this picture, but I did do a lot of growing up in this house. It's the little building where we housed AMERICAN WEST magazine when we moved it from California to Arizona. It was no longer a home when we moved in. A preschool and later a hairdresser and a vacuum-cleaner repair business had occupied it since the last family moved out. But these little businesses hadn't altered it much.

When first built in the 1930s, it had faced out on a rural road on the edge of town. When we moved in, it was in the middle of town and the street had turned commercial, but it still felt like a little house, and we liked that. My office had one of those fifties Mickey Mouse, glow-in-the-dark, "turn me off" switch plates on the wall. The front door had a fading bunny painted on a little glass window in the middle of the wooden door.

Like the families who had added to it to make it livable, we made a finished room out of the unfinished basement — originally the pit from which the mud had been dug to make the adobe walls. We put in a lot of book shelves, did some rewiring, and added a modern telephone system: the few things we needed to run a magazine on the same kind of tight budget the people who'd lived here before us had managed to raise their families.

Earlier this year we moved out of the old house. Our new offices are modern, air conditioned, comfortable . . . no little telltale siftings of mud on the floor from time to time to remind us of what our walls are made of.

As we publish this issue the wrecker's ball is poised to go against the front porch, to go against the organic rooms and floors that were added like shoes to the feet of a growing boy.

The old house is coming down in deference to another kind of growth and progress than the kind that was known and taught, and reflected in those walls.

I'm sorry to have had a hand in it.

Tom Pew

WINNER!

Top-rated radar detector beats Passport. Costs $115 less!

"It produced the earliest warning in our [road] tests."

Road & Track, *September, 1986*

Only 1¼" tall, 3¼" wide, and 4½" long. Fits in your pocket. Travels where you travel.

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Road & Track magazine recently tested eight popular radar detectors. SNOOPER D-4000 won big. In actual road tests where it counts. Around the corner and over the hill radar ambushes. What about current best-seller Passport? ". . . second only to the SNOOPER D-4000." Sorry guys.

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Road & Track, *September 1986*

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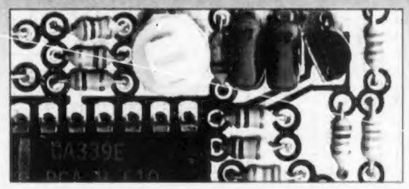

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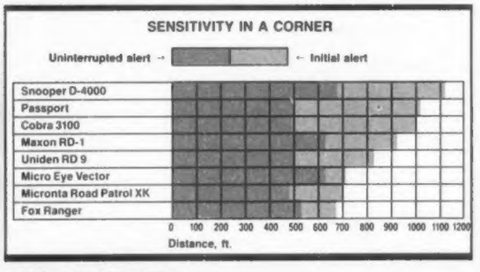

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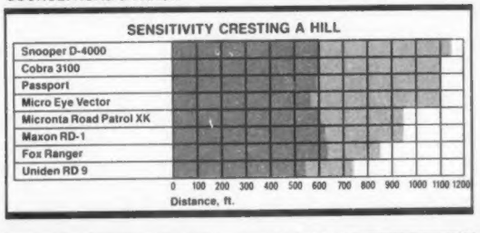

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LETTERS TO THE EDITOR

Doc Pardee

In your August issue on the Calgary Stampede, it was good to see the mention of Doc Pardee's ride on Black Reed and his tieing with Clay McGonagill in the steer roping, in 1912. When I first came to Phoenix to buy cows in the late forties, Doc was the auctioneer at the Talbot Sale barn on 19th Avenue. He always clapped his hands together when he yelled "sold." He was a great lover of horses. One day a big red horse came in the sale ring, and Doc just couldn't see him going to the killers. He finally begged me into giving him $50 for "Big Red," and I kept him and rode him for two or three years. The last I knew of Doc, was of his corrals and horse trading outfit out on Grand Avenue.

Bill Munch
Gold River, California

More on Mule Artillery

Had Mike Blakely looked further ("Mule Artillery," AMERICAN WEST, June) he would have found more nearly contemporary accounts of the mountain howitzer and the mule. The event was real and took place in Fort Benton, Montana, in these circumstances:

The Indians that camped around the settlement became so numerous as to alarm the whites. At about this time there arrived a train of supplies together with the little cannon. Someone got the idea, then, of daunting the Indians with a display of firepower, thus ensuring peace and order. It was arranged to mount the howitzer on the haunches of a sleepy old mule, aim it across the Missouri River at a high clay bank, and touch it off.

So it was planned, and the Indians were invited to come and see the white man's great medicine iron blow the dust tall. The entire population of the town attended, too. So the howitzer was mounted, the mule pulled around with its rear to the target, and the weapon aimed and the fuse lighted. Something woke the mule up, probably the fizz of the fuse. It began swinging around while two men held to its head, yelling, "Whoa!"

As the howitzer circled and the fuse burned shorter, those on the edges of the crowd scrammed. Those nearer fell flat, some trying to tunnel under their fellows. The men on the river side took to the water, diving like ducks as the muzzle swung toward them. The Indians just stood, waiting developments.

In the end the demonstration was a fizzle. The howitzer slipped back to the movements of the mule, and when it fired, the ball knocked a hole in the ground just to the rear of the animal. The rest of the printed account is adornment. I've never read or heard that the mule was knocked backward or that the ball struck the major's chimney or any of that.

But I forgive these inventions. In writing a short story about the episode I did a bit of inventing myself. I had an Indian sum up the affair by saying, "Pale face pony poop."

A. B. Guthrie, Jr.
Choteau, Montana

Golden Age Pass

Would like to call to your attention a mistake on page 70 in the August edition. In the box called "When You Go," you state that the age for obtaining a Golden Age Pass [to National Parks] is 60 years. It is still 62, which I have verified with the ranger at our local National Monument — Tuzigoot. Love the magazine.

R. M. Miller
Clarkdale, Arizona

Westerner Guthrie

I like your new feature "The West At Its Best" and even more, your choice of A. B. Guthrie as an example of same. ["Westerners," June 1987]

His art and courage prove that in Montana there is a good writer who is also a brave and honest man. Best regards to all of you.

Edward Abbey
Tucson, Arizona

"YOU KNOW WHAT THEY SAY FIRST OF ALL ABOUT HIM?" MY FATHER ASKED. "THEY SAY HE KNOWS HOW TO TELL A STORY. IT WASN'T UNTIL LATER,

"after I had turned to the writing of fiction myself that I understood. Fiction — any work of art, Robert Frost once told me — must first of all tell a story, and the more cleanly it tells it, the more it hews to the line, the better it is.

"James Willard Schultz must have been a born teller of stories...

"We ... were delighted when Father read Schultz to us. He had a fine baritone voice and a great sense of theater, and, hearing him, we traveled the great plains, hunted buffalo, ventured into the mountains and knew the free life of the Blackfeet. It was great. The memory still is...

"Yet Schultz's adventure stories are not for youngsters only. Years later, I find myself involved when I turn to one...

"As the stories appeared in book form, we bought them and, on our father's death, divided them among the three of us. I own five volumes and would not part with any. The last one to go, if they had to go, would be the autobiography, *My Life As An Indian.*

"I have its opening almost by heart —

Wide, brown plains, distant slender, flat-topped buttes; still more distant giant mountains, blue-sided, sharp-peaked, snow-capped; odour of sage and smoke of camp fire; thunder of ten thousand buffalo hoofs ; over the hard, dry ground; long-drawn, melancholy howl of wolves breaking the silence of night, how I loved you all!

"The words spoke to my father as they speak to me now.

"It is fitting and fine that Schultz's works are being reprinted... With re-publication new generations can experience the pleasure and excitement that we knew of old.

"I say, hurrah."

— A. B. Guthrie, Jr.
Choteau, Montana

SPECIAL OFFER:

You will receive the new $17.95 hardcover edition of James Willard Schultz's *My Life As An Indian* **FREE** when you purchase the first three volumes in this series at $15.95 each (postpaid), a total of $47.85. If you are not completely satisfied, return the books within 15 days for a full refund, no questions asked.

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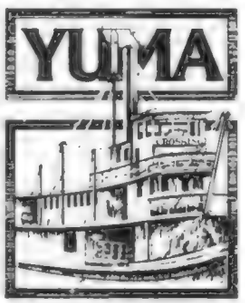

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LETTERS TO THE EDITOR

Second Amendment right

Today I renewed my subscription to AMERICAN WEST. Although I find your magazine interesting and informative, it is not the type of publication to which I would normally subscribe. I usually prefer to subscribe to magazines about the shooting sports. However, about a year ago, I happened to pick up a copy of AMERICAN WEST while waiting for the dentist. I read an editorial by you, taking a very pro-gun stand.

As a life member of the National Rifle Association, I am very interested in preserving our rights under the Second Amendment. It is refreshing in these times to find any publication which takes the stand that you do. . . . I really *DO* enjoy the magazine too.

Benjamin A. Bogy
Tucson, Arizona

To honor Willie Keil

A fellow member of the Bethel Colony Wood Carvers Club brought me a copy of the May/June issue of your magazine, and it contains a story on Willie Keil. Our club recently did a totem pole and dedicated it to Willie to memorialize the wagon train that hauled Willie's body from Bethel, Missouri, to Willipa, Washington.

The pole is erected in Bethel across from the Fest Hall and stands about thirty feet tall. A totem pole was done because Willie is buried in Northwest North America, the only place where totem poles are carved. I wrote the Washington State Park system and received much material to go on the information board near the pole. Washington state maintains a beautiful marker at Willie's grave site. As you know Bethel, Missouri, is now a National Historical Site.

Chester C. Calvert
Bethel, Missouri

AMERICAN WEST welcomes letters from its readers. Letters may be cut for reasons of space, without altering their meaning. Please address: Letters to the Editor, AMERICAN WEST, 7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715

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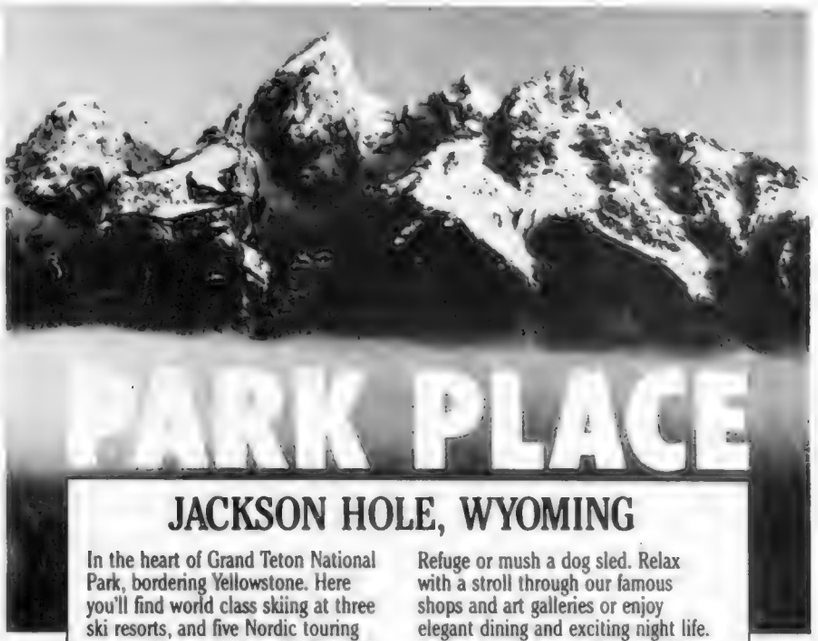

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WESTERNERS

John Clymer Paints the American West

By John Diffily

JOHN CLYMER IS A PAINTER OF THE American West, which has been chronicled by writers and depicted in a variety of media by artists for over two centuries now. There were the landscape painters, the survey sketchers, the painters of Indian portraits, and the event painters whose proliferation is evident in the numerous renderings of Custer's Last Stand. These were closely followed by the calendar painters, Russell, Remington, and their clones. And *now* we are wading in a great ooze of nostalgia paintings — stagecoaches going nowhere, anachronistic Herefords, Saturday Night cowboys riding up and down the valley to no purpose, and Campbell Soup kids in black stockings and high button shoes.

Western art would be totally discouraging if it were not for the very occasional glints of gold that struggle to gleam from what has been, in the main, a very large mound of dross. One of those glints of gold is John Clymer, contemporary painter of the West.

Clymer calls his works "history paintings." This is an accurate if incomplete description. It does, however, serve to separate his contemporary accomplishments from an earlier notable career as an illustrator and cover artist for the *Saturday Evening Post*.

During the golden age of illustration, John Clymer was one of the giants, together with Rockwell, Utz, Dohanos, Falter, von Schmidt, and the rest. He painted almost a hundred *Post* covers over the period of twenty years when the illustrations and covers of that magazine helped mold the artistic taste of the American people.

COURTESY E. B. LANE & ASSOCIATES

Even then the bulk of his subject matter was Western. He says he did a few paintings of New England and several of Kentucky, but he enjoyed the northwestern landscape and used it to advantage. In 1976 he told *American Artist*, "I never did 'gag' pictures. I just painted people doing things that people do everywhere, only doing them how they

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Long, Cold Winter, *oil on canvas by John Clymer, 1981, 24" x 48"*
Silver medal for oil at 1981 CAA Show at the Phoenix Art Museum

did in a particular area." If you make that *in a particular area at a particular time* you have a very good description of what John Clymer does in his "history paintings."

He does not paint "historical characters." He paints *people*. They are like you and me *and* John Clymer. They have emotions. They laugh, they cry. Lesser historical artists bring dioramas to life. John Clymer brings *people* to life. He becomes one with them and paints the emotions that he would have experienced in the situations in which they found themselves.

Before Clymer painted his memorable *Sacajawea at the Big Water*, he followed the Lewis and Clark Trail west during several summers and finally rested at the lonely beach where the explorers found the end of the continent. Here he walked the shore imagining how Sacajawea felt, seeing the Pacific for the first time, hearing the seagulls, and feeling the salt spray.

The result is a joyful painting in which the Indian woman, carrying her moccasins, runs barefooted through the ankle-deep water at the furthest reach of a gentle wave. Her face reflects a childlike wonder at the enormity of nature. Few people can fail to relate to this moment. It transcends dates.

The mood, the emotional content, comes first with Clymer, but once it is established, he is meticulous in supplying accurate detail.

He says, "Painting trappers and Indians in the clothing they really wore can be difficult because there is no modern equivalent of the materials. It used to bother me, so finally I had capotes, deerhide dresses, and buckskin pants made for my models. Trappers' hats are the same way. They made hats out of fur scraps. I do the same, and they look natural."

Clymer's studio houses a large collection of animal skulls and hides. Bears and buffalo have been the downfall of many aspiring artists who were not conscious of what is under the hairy pelts. It's like draping a sofa with the living room rug. If you don't know what the sofa looks like, it is impossible to paint the rug convincingly. John knows what is under the bearskin and the buffalo hide.

Clymer has been an artist longer than most, and so brings a wealth of visual impressions and experience to his craft. As a boy he painted bucking horses on store windows for the rodeo in Ellensburg, Washington, his birthplace. Still in high school, he sold advertising illustrations to Colt Firearms Company. In 1925 he went to Vancouver where he worked days, attended art school at night, and did free-lance illustrations in the wee hours of the morning.

By 1928 overwork had taken its toll, and Clymer took his first "vacation" as a deckhand on an old paddlewheeler that supplied trading posts in the Yukon. The sights, sounds, and smells of this trip have remained fresh in his memory for almost six decades.

There followed years of illustrations for

adventure magazines and summer painting and sketching across Canada. Next, Clymer made a very personal pilgrimage to Wilmington, Delaware, to sit at the feet of the master of ill. 'ration, Howard Pyle. The war came and a very short John Clymer, standing very tall, enlisted in the Marine Corps.

After the war the Clymers lived in Connecticut close to New York with its advertising agencies and the *Saturday Evening Post*. There was much fame but also much work for twelve months a year until Mrs. Clymer's interest in history sent them west each summer to follow the trails of the pioneers.

And so the Clymers came to Teton Village, Jackson Hole, Wyoming, where John paints in a studio whose one glass wall gives him a view of a 14,000-foot, snow-capped mountain. His contribution to our understanding of the people who made the West has been tremendous. Facts can be read in history books, but they are only the bare bones of our past. It takes the genius of an artist as sensitive as Clymer to flesh them out and to humanize them.

John Diffily *is an art historian and critic whose articles have appeared in many art publications. Dr. Diffily was formerly Director of Education at the Museum of Western Art in Fort Worth, Texas.*

When You Go: The 22nd Annual Sale and Exhibition of the Cowboy Artists of America will be held at the Phoenix Art Museum (1625 North Central Avenue, Phoenix, AZ 85004) from Friday, October 30 to Sunday, November 22, 1987.

Approximately 150 new works from the internationally acclaimed members of the association will be presented. The twenty-seven active CAA members and the six emeritus members are recognized as leaders in contemporary Western art.

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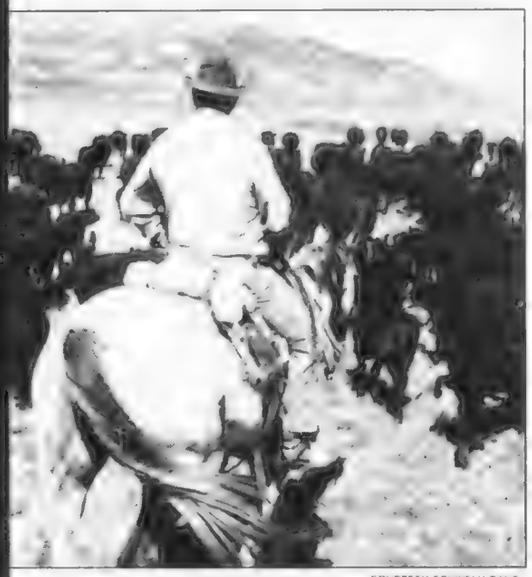

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The ranch is located thirty-five miles north of the Montana-Wyoming border, southeast of Billings, Montana. The trail south to the winter ranch in Wyoming parallels Big Horn Canyon, passing between the Pryor and Big Horn mountains. The route traverses the Wild Horse Range, where wild horses as well as deer and occasionally mountain sheep can be spotted. Cattle and riders also pass through the grasslands of the Crow Indian Reservation. Guests help with the herding right along with the hired hands, rounding up recalcitrant cows.

Fall cattle drives run October 10–16, 17–23, and 24–30. The cost is $485 per person, including hearty chuck-wagon meals. For reservations and more information, contact the Schively Ranch, 1062 Road 15, Lovell, Wyoming 82431, (307) 548-6688 or 7129.

BIGHORN SHEEP SAFARI. Venture out to Whiskey Basin in the Wind River Range of western Wyoming with Great Divide Tours for a close-up view of majestic bighorn sheep in their natural habitat. The rut begins in November, drawing rams and ewes to the lower slopes and valleys of Whiskey Basin.

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Overnight accommodations can be arranged in advance by Great Divide Tours for nearby bed and breakfast homes or motels. Running November 15–December 15, the day tours cost $45 per person, with a two-person minimum. For more information, contact Great Divide Tours, 336 Focht Road, Lander, Wyoming 82520, (307) 332-3123.

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CANYONLANDS PHOTOGRAPHY WORKSHOP. Hone your shutterbug skills in the beautiful red rock country of Canyonlands National Park in southeastern Utah this fall during a two-day, two-night photography workshop hosted by Canyonlands Field Institute. Based in Moab, Utah, the Institute is a nonprofit, educational organization established to promote understanding and appreciation of the natural and cultural heritage of the Northern Colorado Plateau region. Participants in the workshop must be familiar with SLR cameras.

Photographer Bruce Hucko leads day hikes in the park from a base camp through the fins and spires of "The Needles." Hucko is Artist-in-Education on the Navajo Reservation. Under Hucko's guidance, participants learn the art of "active seeing," selecting visual elements that create expressive photographs. Travellers must provide their own meals, along with tents or RVs, or they may stay at a nearby motel. The fee for the trip, which runs October 9–11, is $85 per person.

For more information, contact the Canyonlands Field Institute, P.O. Box 68, Moab, Utah 84532, (801) 259-7750.

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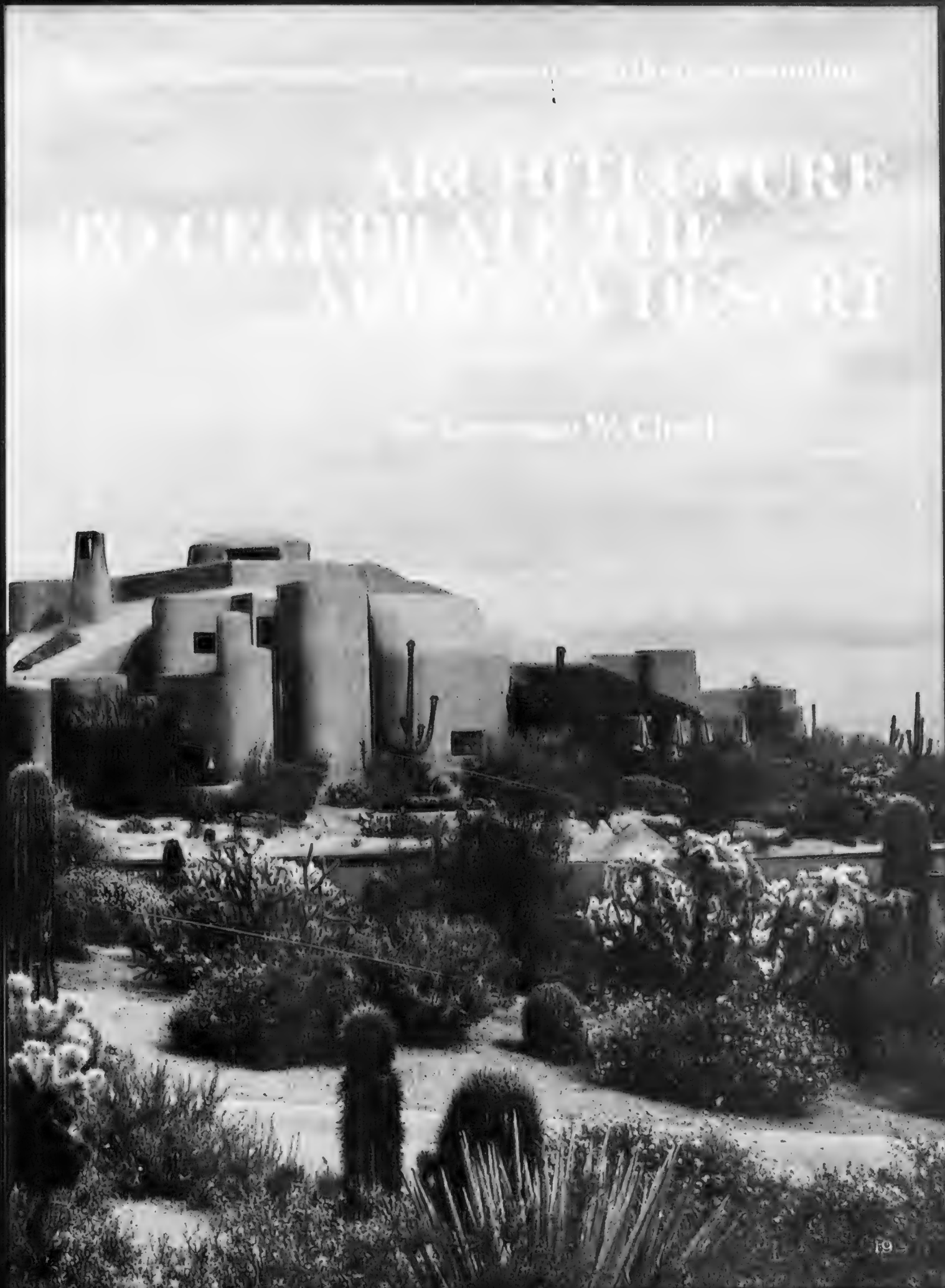

We cling to the mountains of the desert because they provide spiritual refuge.

PHOTO BY P. K. WEIS

(Opposite) ***Westcourt in the Buttes at Tempe incorporates a mountain in its design. The butte comes right into the hotel, forming the wall behind the registration desk in the lobby.*** **(Above)** ***A guest at Westcourt enjoys one of the spas scooped out of the mountainside.***

IT IS A COOL JANUARY MORNING IN THE SHRINKING Sonoran Desert. We are slicing north into Phoenix on Interstate 10, threading between the fingers of new development that have clambered over the mountains and out of the valley's natural boundaries. The city and its brood of suburbs seem more than ever pointlessly huge, but sprawl is not being challenged in growth-drunk Arizona today. "Even when we have one giant megalopolis from here to Wickenburg," Governor Evan Mecham proclaimed in Tucson only a few days past, "we can still say this is a nice place to live." Tucson and Wickenburg, northwest of Phoenix, are 167 miles apart.

As the interstate bends west at suburban Tempe, we spot what appears to be the latest exemplar of the megalopolitan good life: a new luxury resort hugging the sides and top of a knobby, gray-red volcanic landmark known locally as Double Butte. I tighten reflexively and begin to mourn the death of another free and wild mountain. At this first sighting I do not care whether the design of the resort is good or bad, whether the architecture is respectful of the site. The good thing, the right thing, I argue, would have been to build nothing here.

"I agree, I agree," says my companion, photographer P. K. Weis. "But look over there across the interstate. Look what they did here the last time they decided to build something on a mountaintop."

Across the interstate atop another ruddy butte, ineffectively camouflaged by a preposterous huddle of palm trees, perches Tempe's municipal water tank.

Tempe's buttes may seem like throwaway mountains by Arizona standards. They are frumpy dwarfs a few hundred feet high in a desert erupting with craggy ranges of nine, ten, almost eleven thousand feet. But all the mountains, taken together, form Arizona's natural treasure. They are the reason we three million people have gathered here.

I have lived in Arizona for fifteen years, and I cannot recall a time, anywhere in the state, when I could not stand up and see a mountain. This is important not merely because it makes the topography more entertaining than, say, Indiana. Each mountain, depending on its scale, is a habitat with its own unique ecology. Even as the megalopolis surges below, the mountains support coatimundis, coyotes, white-tailed deer, rattlesnakes — the list could ramble on for pages. When we introduce human habitation into the mountains, delicate equations change. Some wildlife thrives. A public relations man for one of these mountainside resorts proudly informs me that "a bobcat still lives on this mountain." But on the other

PHOTO BY THE AUTHOR

hand, some wildlife vanishes.

The mountains of the Sonoran Desert have another value, less tangible and not measurable but no less real. We humans are drawn to them for the same reason we are drawn to the sea: we have a deep emotional need to cling to something that is changeless, timeless, indestructible. The mountains promise that as there has been a past, there will also be a future. When things fall apart, and the center cannot hold, the big rocks are our spiritual refuge. This is why we have strung concrete necklaces of development around them and now into them, ironically disrupting the symbolic eternity we crave. We cannot seem to help it.

Mountainside architecture can be sensationally good. The Chapel of the Holy Cross in Sedona, a confident wedge bisected by a great cross and thrust onto a sandstone cliff, is breathtaking. But the mountain makes the building a spectacle, not vice versa. No architect has yet improved a mountain.

Some years ago, I asked Robert McConnell, then dean of the University of Arizona College of Architecture, what architects should be doing to relate to the mountains. I wanted to know his thinking on form, color, texture, all the concerns that fold a building respectfully into its context. "The best thing we architects can do for the mountains," McConnell replied, "is stay away from them."

TEMPE'S NEW RESORT IS WESTCOURT IN THE Buttes. It opened in January of 1987, and it seemed to confirm a trend. We're adding fifty-million-dollar resorts in Arizona at the rate other places open Burger Kings, and most of the new ones are not simply being built *on* or *beside* a mountain. They incorporate a mountain as the prime design element.

Tom Littleton, Westcourt's director of sales, explains why as well as anyone. "People are tired of coming to Arizona for a resort they could have anywhere in the country. But this place really says 'Arizona'! The architects brought the natural formation right into the hotel." That's sort of true. What the architects did was bring an enhanced and romanticized version of the natural formation right into the hotel.

Guests enter the lobby from the north end. The butte enters the lobby from the south, where it literally forms the wall behind the registration desk. A stream gurgles, snaking past Mexican Golden Barrel and organ pipe-like stands of African Beauty cacti, and tumbles into a pool stocked with fish in the cafe a floor below. Above, a skylight filters the harsh Arizona sunlight into a honeyed glow. The mountain—groomed with plants imported from other continents and a spring it hardly could have produced on its own—puts on a stellar performance.

As an architecture critic I admire what has been built in these buttes.

I talk to some guests. Without exception, they are enchanted. This is the Arizona they always had hoped would exist, a desert Oz exotic and sybaritic at once. One man, a retired hockey player from Alberta, is sipping a gin and tonic in one of the spas scooped out of the mountainside. Is Tucson like this, he wants to know.

"Yes, except that Tucson is more of a real desert city," I explain, chauvinism welling. "People there try to adapt to the environment, instead of altering it to meet their expectations."

"Is that so," he muses. "I saw a story on Good Morning America the other day about a guy who makes a living painting lawns green in the winter in Tucson. It was the funniest thing I've ever heard of."

The guests scarcely comment on the architecture of the hotel, which is a measure of its success. The architects, Cornoyer-Hedrick of Phoenix, didn't try to impose a spectacle on the buttes, rightly discerning that the site itself was almost action enough. The two, long, three-story wings of guest rooms wrap around the sides of two peaks like a pair of arms gathering up a towering load of rocks. The swimming pool, spas, and meeting rooms thread between the formations. The exterior color, a deep mauve, harmonizes graciously with the buttes, especially in the gentler light of early morning or evening. The one serious mistake is the exposed parking, which scatters cars like litter around the foot of the mountain.

The architects allowed themselves just one theatrical gesture. The resort's signature restaurant, a copper-topped drum called "Top of the Rock," grows literally from the top of the rock, a slanting concrete mast bursting through its roof and into space. From the freeway below, it resembles a giant sundial.

Architect Tom Guinther, a principal with Cornoyer-Hedrick, admits he had misgivings. "It was awfully difficult because we knew we would have to do a lot of blasting," he says. "We had to have 25,000 to 30,000 square feet on a single floor, and there weren't any flat spots on this site at all."

It seems odd that one could burn all that dynamite and still end up with a building that not only respects its site but successfully *presents* its site — with some embellishments — as a theme park. I feel internal contradictions myself. As an architecture critic, I admire what has been done on this rock. As an Arizonan who finds no cheer in contemplating the Mecham megalopolis, I still mourn what has been done to it.

A three-story guest wing at Westcourt in the Buttes harmonizes in color and line with the mountain it embraces. The resort's restaurant, "Top of the Rock," sits literally on a high rock, its copper roof pierced by a slanting concrete mast.

The Boulders is like a contemporary ballet against a Fred Flintstone set.

PHOTO BY THE AUTHOR

(Opposite) ***The architect at The Boulders of Carefree saw this project as a lesson in how to build on a mountainside, how to make a building of a hill, not on it. The main structure (housing the lobby, a lounge, and two restaurants) sits between a twenty-seven-hole golf course and the boulder pile.*** **(Above)** ***Clusters of individual casitas open on inviting courtyards below the rocks.***

THE BOULDERS OF CAREFREE IS A RESORT trickled around the base of a big rock rather than being folded into one, like Westcourt. The idea, however, was the same: to celebrate a mountain and make a playground in the shadow of it. Carefree is a millionaires' retreat thirty miles northeast of downtown Phoenix. If there is a Camelot of the Sonoran Desert, this is it. A thousand feet above the valley floor, Carefree does not sniff Phoenix's smog or bake in its summertime temperature inversions. In the spring the slopes of Black Mountain, once a volcano, are carpeted with wildflowers, and all year around, residents and visitors play golf under a 600-foot-high pile of rain- and wind-sculpted feldspar and granite known locally as "the boulders."

Design of the resort began in 1983 by Allen & Philp (CQ) Architects Inc. of Phoenix, with the firm's Bob Bacon as the chief designer. The main building which houses two restaurants, the lobby, and a lounge, rests between twenty-seven holes of golf and the boulder pile. The building doesn't quite try to lose itself in the rocks; while they are jumbled and grumpy, it is graceful, gentle, and sensual. Its irregular masses, punctuated with pointy hatlike roofs and sweeping cylinders, form a long, rhythmic sweep. Think of it as a coolly contemporary ballet on a Fred Flintstone stage set.

The 120 guest "casitas" are scattered around the base of the rockpile in little pueblolike clusters. At first encounter they seem to evoke Santa Fe, but they are much more plastic in form, much more sculptural. And they are hardly arranged into neat, predictable grids. Bacon let the land, not dynamite, dictate how each piece of the resort would be sited.

And so it all has an effortless, random feeling that in fact grew out of the unusual design process. "It's kind of hard to draw these things," Bacon explains. "I had a trailer on the site, and I was out here every day for two years. We did a lot of designing on the spot."

Some of the design grew out of clambering around and through the rockpile. "The neat thing about the pile is the spaces in and among the rocks," Bacon says. "There are tall spaces, short spaces, narrow spaces, and inspirational spaces. We wanted to create the same kind of spaces in the resort buildings. So, you'll get a little canyon effect — walk through a narrow space, and suddenly it opens up on you. Walk back through the other way, and it's a whole different experience."

Bacon is not the conventional architect you expect to find entrusted with the design of a $50 million resort. He dresses cowboy and wears a mountain-man beard, and if you saw him step out of a biker bar, you wouldn't plan on getting in

PHOTO BY THE AUTHOR

his way. But he has an environmentalist sensitivity not matched by many other Arizona architects.

Three years ago Bacon and I walked around The Boulders, talking architectural ethics for the desert. He was seeing this project in somewhat the same way that Frank Lloyd Wright envisioned nearby Taliesin West fifty years earlier: as a lesson in how to build on a mountainside. Wright said a building should not be *on* a hill, but *of* it.

"Where most developments fail, they don't work with the topography," Bacon said. "They scrape a pad out, the trees go with it, and if there's a rock in the way they blast it. I would like to think that what we've done here will influence the future of everything from here to Scottsdale."

It did not. From Carefree to suburban Scottsdale today it is business as usual, strip shopping centers surrounded by vast moats of asphalt and pretentious white Mediterranean-esque villas climbing the hillsides. But I am encouraged by the knowledge that at least some architects like Bacon are out here, climbing the rocks and learning their lessons. When asked what he would have designed had the assignment been a cathedral instead of a resort, Bacon gave this answer: "Nothing."

The building seems hardly to intrude at all. It is like a frame to a painting.

PHOTO BY THE AUTHOR

(Opposite) ***Loews Ventana Canyon of Tucson captures the mood of the mountain behind it. Craggy and brown, the building complements its site, framing a ten-acre nature preserve that is a microcosm of the desert.*** **(Above)** ***Echoing the ribbing of the surrounding saguaro forest, the vertical pleating of Ventana Canyon harmonizes with its environment.***

THE LAST RESORT ON THIS TOUR, LOEWS VENtana Canyon of Tucson, sprang from the mind of an architect who seemed to have no such inclination toward humility. Kenneth Frizzell, a partner in the California firm of Frizzell, Hill, Moorhouse, Beaubois Inc., painted an early rendering in the winter of 1982. In it were hundreds of tightly packed earth-brown habitats jostling heroic cliffs and outcroppings and cascading through the canyons at the base of the 9,200-foot Santa Catalina Mountains that overlook Tucson. At night, with lights sparkling through the windows, it would look like an avalanche of diamonds. Frizzell liked it so much he painted the Star of Bethlehem in the indigo sky high above and made the rendering into his Christmas card that year, appending a scripture from the Gospel of St. Luke: "It seemed good to me also, having had perfect understanding of all things from the very first. . . ."

Frizzell's mountainside aerie could have been the most spectacular resort in the country. It also would have set the precedent for utter devastation of the mountain. Like the

PHOTO BY THE AUTHOR

proverbial camel nosing under the tent, one such project would have led to another, and another, and in a decade or two the mountainside would have worn a crust of resorts and condos and — who knows? — perhaps a thousand-room casbah. Fortunately, the county had foreseen that probability, and in 1976 had prohibited all building on steep slopes. When Frizzell learned of the ordinance, he leveled his dream, bowed in homage to Wright, and turned out a more modest building that is almost a perfect complement to its site.

From a mile distant, it looks like a honeycomb whittled into the shape of a long, low irregular box, half-buried in the juncture where the mountain crashes into the desert foothills. Up close, you learn the details of this harmonious union. The colors mate precisely: brown land, brown split-faced block building. The textures intertwine, too: the insistent vertical pleating of the building echoes the ribbing of the surrounding saguaro forest. Wright was always doing something like this.

And the character of the building harmonizes with the land. The mountain seems craggy, heroic, aloof. The building chimes in with a sophisticated gruffness of its own, but it's willing to be friendlier and to play second fiddle.

In back, the building's wings frame a ten-acre nature preserve that sweeps up to become the spine of the mountain. Here is the desert in microcosm: rocky hills, unfriendly plants, great boulders, a stream, and a seasonal waterfall "augmented" to ensure that it runs year around. The building seems hardly to intrude at all. It is to this scene as a frame to a painting: it defines borders, but it doesn't thrust itself into the subject matter.

Ventana Canyon was built differently, and that is part of the reason it resides so unobtrusively on its site. Before construction began, the developer (the Estes Company of Tucson) hired an environmental consultant to inventory all the flora and wildlife on the grounds. They were abundant. These high foothills receive as much as fifty percent more annual rainfall than the eleven inches logged down on the flatlands, and the consequence is literally a forest of mesquite, ironwood, palo verde, and saguaro. The consultant developed a plan for har-

These resorts are lessons in desert architecture that show a better way to build.

PHOTO BY P. K. WEIS

In form and texture, dramatic Loews Ventana Canyon demonstrates respect for the land.

vesting all the mature trees and cacti on the site, saving them for replanting after construction. This had never been done on a large scale before. Big desert trees with deep taproots die in transplant without heroic life-support measures. The building contractor also had to operate with uncharacteristic delicacy. Plants that weren't moved were off limits. People who were around during construction remember the image of a forklift bearing a load of bathtubs nervously jockeying around thirty-foot-high saguaros, each guarded by its own little chain-link fence.

Architect Frizzell, a white-haired Californian who radiates exuberance when he talks design, says that spectacular land like this demands an architecture that savors it, rather than architecture that pops from the hills, full of pomp, and bursting with picturesque exhibitionism. "The less fantasy, the better it is," he says. "Sometimes you have to do the opposite. In Duluth I'd put up a glass dome and fill it with parrots. But here, I just looked up at the mountain and said this is the mood we need to capture."

The mountains harboring Westcourt, The Boulders, and Ventana Canyon are all a little worse off for the imposition of the resorts. These are three wonderfully respectful and quietly dramatic buildings. But hear the chorus again: no architect has yet improved a mountain.

There is compensation, however. These three resorts are lessons in desert architecture, lessons that can show a better way to build these booming cities — if not the megalopolis. We can absorb form and texture from the rocks and cacti. We can look at the mountains at dawn and the sky at sunset and learn about color. We can let the contours of the land pattern our neighborhoods instead of scraping, gouging, and blasting. Most of all, we can learn respect for the land.

The land is too precious to continue plundering. I am reminded of that as I leave my room at Westcourt to climb the butte and hope for a twilight glimpse of the alleged resident bobcat. From up there, I find I can view much of the 1,500 square miles of metropolitan Phoenix. It seethes with traffic, explodes with light. The little mountain, cool and dark and placid, rises above the frenzy like a monk meditating in a crowded agora. I find myself feeling very much a part of the rock and not of the city. This is why we keep building on the mountains, and why we must learn to stop.

Lawrence W. Cheek *was architecture critic for* The Tucson Citizen *for nine years before leaving in June of 1987 to work as a free-lance writer and photographer. He is an honorary member of the American Institute of Architects.*

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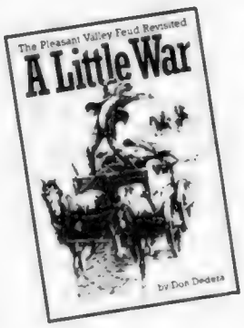

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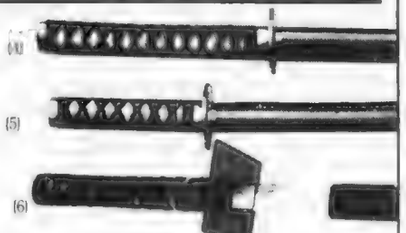

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EARLY TRAVELERS THROUGH THE SOUTHWEST had a special name for Arizona. They called it The Southwest Corner of Hell. Their reaction was understandable. They were probably from green and well-watered country, say Massachusetts or Virginia, and all they saw of the Territory was the arid southern region where the stages and freight wagons followed the trail to California. If the desert marigolds and verbenas were in bloom, they never noticed, and they branded the whole country with the same bitter adjectives. Soon everybody back home knew about the pitiless sun and the pangs of thirst, the gunmen and the gamblers, the rustlers and the stagecoach robbers, the lurking Apaches. Novelists and travel writers chimed in, making sure their readers didn't forget, and the image of Arizona the Benighted was fixed firmly in the public mind.

When the so-called Jackass Mail began moving men and missives across Arizona in 1857, the bad news began. A passenger named Phocion R. Way, far from his native Ohio, arrived in Tucson on June 11, 1858, and found that there was no room at the inn. In fact, there was no inn. He could sleep in the streets, as the natives did on hot nights, or he could spread his blankets in the horse corral. He chose the corral and "slept very comfortably because the ground was made soft by manure."

Later travelers had more to say. J. Ross Browne visited Tucson in 1864 and told the world that "murderers, thieves, cutthroats, and gamblers formed the mass of the population." Two years later Mina Oury, arriving after a long and arduous journey that included a detour through Mexico, described her new home in Tucson in an often-quoted wail of protest as "the most forlorn, dreary, desolate, God-forsaken spot on earth."

Margaret Hunt McCormick, bride of Arizona's second Territorial governor, had a better time traveling to the new capital of Prescott in 1866. On November 10, heading east from the Colorado River, she reported in her diary: "Cooked supper out doors for the first time tonight. Quite enjoyed it. Have prepared to camp out." Her besetting fear, however, was Indians. "It would make your hair stand on end, almost, to hear of some of the murders they have committed." Before

Mary Woolsey stands behind the fence, just right of center, at her stage station and hotel in Stanwix Station on the Gila River. Mrs. Woolsey was one of Arizona Territory's tough and self-sufficient women, combining business savvy with the ability to handle a gun proficiently.

THE SOUTHWEST CORNER OF HELL

Arizona's wild image delayed statehood

by C. L. Sonnichsen

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leaving for Tucson she wrote, prayerfully: "I hope that we may get through safely. . . . For my part, I wish we were going East to live, when I think of these things, and I guess Richard wishes so too." Poor Margaret. She was pregnant when she arrived and died in childbirth not long after.

By 1870 things had improved some, but Arizona was still, as Margaret McCormick had put it, "a rather hard country for people to live in." Army wives found it impossible. In 1876 Martha Summerhayes, on her way to join her soldier husband at Fort Apache on the White River in central Arizona, took passage on a stern-wheeler that crept up the Colorado from Yuma to Ehrenberg in temperatures that reached 122° in the shade. The tableware in the superheated dining room was almost too hot to handle, and sleep was impossible in the torrid staterooms. She was eighteen days on the river (a "quick trip," said Captain Mellon). Ehrenberg, she found, was "an unfriendly, dirty, and Heaven-forsaken place." When General Bernard came aboard to call, "I did not ask him how he liked his station; it seemed like asking the prisoner of Chillon, for instance, how he liked his dungeon." For Martha, Arizona was "a wild and reckless land," and she could not foresee, as an Army ambulance whirled her out into the vast white emptiness of the unforgiving desert, that she would look back in later years from her home on Nantucket Island on the scenes and events of long ago and hear them "call me back, to look upon them once more."

Arizona made considerable progress toward civilization in the 1870s. Schools and churches arrived. Tully & Ochoa and Lord & Williams kept great wagon trains on the road from Kansas City. Army officers and their wives brought books and good manners to lonely outposts. The mines gave up their wealth and some of it stayed in the Territory. The old image of a lawless and Godless frontier remained, however. People in settled communities seemed to enjoy thinking of Arizona that way. They needed a Wild West to dream about.

The result was years of frustration for Arizonans — forty-nine years of it, in fact. Territorial status was achieved in 1863, and immediately the citizens began to long for statehood. They wanted a voice in their own affairs. They wanted to elect their own officials. They wanted to be able to vote for president. "Oh, no," said the rest of the country. "You are not ready." And they gave reasons.

IN THE FIRST PLACE, A STATE HAS TO HAVE A SETTLED population — people who stay more or less in one place so they can pay taxes and get mail. Arizona was a place where travelers were not tempted to linger. In fact from the very earliest times there, all creatures great and small have always been on the move and sometimes on the run. You don't often see a coyote sitting down, and the only way a rabbit stays alive is by shifting into overdrive to stay ahead of the coyote. Even the desert tortoise, next to the gila monster the most leisurely of desert creatures, slogs onward steadily toward some reptilian horizon. In his *pot pourri* of Arizona tall tales, *The Cactus Sandwich*, Don Dedera tells about the stick lizard, which is said to carry a stick in its mouth as it crosses the desert in summer. When the temperature of the soil becomes unbearable, the lizard thrusts the stick into the landscape, climbs it, and waits for its feet to cool off before moving on.

The pioneers were like that lizard, always hurrying across the superheated terrain. The Indians were usually on the move, and the soldiers were usually in pursuit. Prospectors searched for wealth in the most inaccessible places, and miners moved from one new bonanza to another. Politicians and entrepreneurs and missionaries thought nothing of a trip of a thousand miles or more. Some of the permanent residents had traveled around the Horn or across the Isthmus as forty-niners; some had crossed the continent as soldiers; some Jewish merchants had come all the way from Europe. Hiram W. Read, Baptist missionary and Arizona's first postmaster, kept his buggy in such constant motion that his hands were always swollen and sore from holding the lines, and he spent much of his time traveling back and forth from the East. The founding fathers — and their wives — embarked quite casually on journeys that would challenge their great-grandchildren driving automobiles over paved roads.

When good people took up residence in the Territory, they were likely to have second thoughts and move out. When Sergeant George O. Hand arrived in Tucson with the California Column in 1862, he noted in his diary: "Two years ago the Bishop of Santa Fe sent a priest here. He stayed a few days and left, promising to return in two months. Has not been seen since." The Washington-appointed Territorial officials got out as soon as they could. Governor John C. Frémont, who came in 1879, spent so much time away from his post that his Secretary of State, who did the governor's chores when the governor was absent, petitioned to have him removed. And so it went. Washington was right: Arizonans didn't stay put. Life for them was a movable feast.

Then there was the matter of lawlessness. The floating population contained an alarming percentage of gamblers, thieves, rustlers, and gunmen who brawled in the saloons, wiped each other out in gunfights, and harrassed peaceful citizens. It hardly mattered that these barnacles on the ship of state were very much in the minority. Everybody outside Arizona chose to believe otherwise, and paperback Westerns and movies about the frontier keep the stereotypes alive a century later.

The humorists of the time, including Bret Harte and Mark Twain, fixed those stereotypes in the public mind. For example, Captain John G. Bourke — General George Crook's aide and author of *On the Border with Crook* — played Tucson for laughs. He centered his interest on the Shoo Fly Restaurant and the people who ate their bacon and beans there, including many well-known citizens, but he invented Jack Long, who placed an order in a dialect never heard inside or outside Arizona: "See yar, muchacho, move roun' lively now, n' git me a Jinny Lin' steak. A Jinny Lin' steak, mee son, 's a steak cut from a hoss's upper lip."

Frontier humor was still alive in 1897 when Alfred Henry Lewis published *Wolfville*, which depicted the seamy side of life in a mining camp resembling Tombstone. Time was measured by alcoholic consumption (first-drink time in the morn-

ing), and the only law was a vigilance committee known as The Stranglers, which made its own rules. Its activities remained unquestioned until it hanged one-too-many offenders to Missis Willis's windmill (Mrs. Willis ran the town's boardinghouse). She complained: "I has my work to do, an' thar's enough on my hands feedin' sech swine as you-alls three times a day, without havin' to cut down dead folks outen my way every time I goes for a bucket of water."

This was what people expected of Arizona. The *Wolfville* series was popular and accepted as bordering on truth. As a matter of fact, it did border on truth. The "cowboys" (stage robbers, rustlers, outlaws in general) behaved so outrageously in the Tombstone vicinity that President Chester A. Arthur, on May 3, 1882, issued a proclamation threatening to send in United States troops unless the offenders went home and behaved themselves.

THERE *WAS* LAW IN TOMBSTONE, OF COURSE, AND the citizens protested the president's action vigorously, but the president was not altogether wrong, and Tombstone was not the only place in the Territory where the wicked flourished and the law came up short. Matters should have improved with the arrival of the railroad in 1880, but instead, they got worse. The Apaches made their last stand in the eighties, for one thing, terrorizing the Territory until Geronimo finally gave up in 1886.

White renegades caused just as many problems. With the rails came a new wave of ne'er-do-wells who made the early eighties the Years of the Desperado. Stagecoach robbery was a favorite outdoor sport. In his message to the legislature in 1877, Governor Safford declared that robbers and highwaymen were "a scourge to humanity and should be swept from the earth as remorselessly as the most ferocious wild beast." The Black Canyon Stage, operating between Phoenix and Prescott, was held up three times between January and October 1882. Other stage lines fared just as badly. The first of a number of train robberies took place east of Tucson in 1887. Eastern readers learned of these events with horror and delight. Arizona was living up to its reputation.

Arizona citizens read of them with horror, but not with delight. As Westerners, accustomed to righting their own wrongs, it did not take them long to react. Earl Zarbin points out that there were five violent killings in Phoenix in the late summer and early fall of 1879, two of them lynchings by outraged citizens. Two murderers were lynched at Globe in August of 1882. Five Bisbee bandits were hanged together in March 1884; two more were dispatched at Holbrook in April 1885, and a double lynching took place at Flagstaff in January 1887.

Eminently respectable people were involved in these lynchings. When John Heith was hanged from a Tombstone telephone pole for his part in the December 1883 Bisbee Massacre, Dr. George Goodfellow, sitting as coroner, gave his verdict as follows: "Boys, I can't see but one ruling is possible here. It's my opinion that this man died from emphysema of the lungs, which might have been, and probably was, caused by strangulation, self-inflicted or otherwise, which is in ac-

BROPHY COLLECTION COURTESY BISBEE MINING AND HISTORICAL MUSEUM

John Heith paid for his part in the Bisbee Massacre of 1883 at the end of a rope over a telephone pole. A lynch mob disagreed with the jury's sentence of twenty years, snatched Heith from jail, and dispatched him.

cordance with the medical evidence."

The men of Tucson acted just as decisively but with something like legality in the case of Jim Brazelton, a bad man who had drifted in from New Mexico. He held up the Tucson-Florence stage on August 1, 1888. The passengers, among them Editor John P. Clum of the *Florence Citizen*, were intimidated by Jim's bull-of-the-woods voice and Spencer carbine and gave up their valuables meekly. Clum told all about it in his newspaper columns. A week later as the stage was passing the same spot, a passenger asked driver Arthur Hill to point out the place where the bandit appeared. "There," said Hill, pointing. "He hid right behind that bush — and there he is now."

Sure enough, Brazelton had staged a replay, and again he rode off with his loot. In that same month of August, however, Sheriff Shibell tracked him down and led a posse of determined Tucsonans who shot Jim down unanimously and fatally. Photographer Henry Buehman propped him up against an adobe wall and took his picture as a warning to other evildoers. The photograph had little effect on crime in Arizona, but it became a much-valued historical relic for later generations.

The most notorious example of lynch law happened at Tucson in August 1873. Vincente Hernandez, a small storekeeper, and his wife were murdered in their bed by three robbers, who were caught almost at once. The murdered couple were well liked, and there was great indignation. Leading the outcry was William Zeckendorf, an educated European who had become a well-to-do merchant and had set the Hernandez couple up in business. With thirty others, he organized a "Committee of Safety" to handle the case, and the murderers were brought before them. The whole town was on hand to see that justice was done. Zeckendorf made a speech describing the crime, noting the condition of the jail and the proximity of Mexico, and asked in conclusion, "What punishment do they deserve?"

"*Que mueran*!" the crowd shouted. "Let them die."

The only dissenting voice was raised by U.S. Marshall Milton B. Duffield, always tough, always on the prod. Big and strong and determined as he was, he was no match for the Committee of Safety. They took him out of circulation, with force and arms, and the lynching was carried out.

THERE CAN BE NO DOUBT THAT ARIZONA'S TOUGH, self-sufficient, and sometimes violent men played a leading role in building the image of a backward Arizona, but the women (or at least some of them) were tough, too. Pearl Hart, the lady stage robber, achieved national publicity when she and a male companion known as Joe Boot held up a stage near Globe in 1899. Pearl was the only woman prisoner in the Yuma penitentiary, and she made the most of it. Governor Alexander O. Brodie pardoned her in 1902; it was rumored that he had learned that she had become pregnant after entering the prison, and he wanted her out of there. The press and the public could not get enough of her. She was exactly what they had been hoping for.

Without holding up stagecoaches, dozens of Arizona women proved their fortitude and resourcefulness in one way or another. Almost as well known as Pearl is Larcena Pennington, who was captured by Apaches in the Santa Rita Mountains in 1869, stripped, wounded, tossed over a precipice, and left for dead. She survived miraculously and crawled back to the lumber camp where she had been living, existing for many days on roots and berries. She came of sturdy stock and lived a good life.

From a different social level came Luraney Cullumber, who contracted a bigamous marriage in 1868 with Allen Cullumber and came to live with him in Yavapai County. Two strong characters struck sparks from each other, and before long, according to Virginia Roberts (Luraney's biographer), Allen was testifying in court that Luraney had "hit him over the head with a stool, threatened to cut his throat, brandished a shovel at him, and he was afraid of her."

Another tough one was Georgia-born Mary Taylor who left Lamar County, Texas, in 1869 with a wagon train headed for California. At Gila Bend in Arizona she became disenchanted with her traveling companion, a man named Nash. "I was tard of the trip," she told a friend later, "and my husban and I had been fussin . . . so I said when I can I'll leave this outfit." Providentially near at hand was none other than King S. Woolsey, famous in the early days as an Indian fighter, farmer, storekeeper, and legislator. He was a big, black-bearded man with a dynamic personality and, also, a Mexican common-law wife and children, but he married Mary, and she proved to be his greatest resource.

Mary managed Woolsey's stage station, hotel, and spa at Stanwix Station on the Gila and proved to be a born business woman. She knew how to handle a revolver and intimidated more than one bad man. Bob Cunningham, who tells her story, quotes Uncle Billy Fourr: "She never let any of her employees lay around. She always put them to work. And Law! How she herself would work." When Woolsey died in 1875, Mary took over management of his estate, and it "blossomed under her hand." Two more marriages added to her wealth. Her methods were not always open and honest, but they were successful, and when she died in 1928, Governor George W. P. Hunt had the state's flags flown at half-mast. Pearl Hart got the publicity. Mary Taylor Woolsey Fry Baxter got the property. She was undoubtedly the tougher of the two.

It was assumed in settled communities that the men and women of Arizona were not only tough but also ignorant — and there was some justification for that stereotype, too. The best example would be R. E. (Bob) Leatherwood, Confederate veteran, keeper of a Tucson stable, and twice mayor of Tucson, who was the subject of several tongue-in-cheek stories. According to Larry D. Ball, specialist in early day lawmen, Bob once sent a letter to Sheriff Lindley H. Orme in Phoenix. Orme tried in vain to read it, failed, and returned it. Bob couldn't read it either and took it to his friend Harry Drachman, who was supposed to be educated. "Looky here, Harry," he said. "What's this feller trying to say in this writin'? I can't make heads or tails of it."

It was Bob also who entered into a wager with a man who was sitting in on a poker game with him in the Fashion Saloon. Bob bet the man ten dollars that he could not recite the Lord's

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(Above) ***Hostile Indians contributed to the dangers facing travelers and residents in Arizona Territory. This scene in Geronimo's camp in 1886 shows a white captive boy, Santiago (Jimmy) McKinn.*** **(Left)** ***In 1902 at the Pinto Creek Mine, a housewife battles the problem of dirty laundry with washboard and tub, outside the tent used for the family shelter.***

Prayer.

"Hell, yes, I can!" the man replied and began, "Now I lay me down to sleep. I pray the Lord my soul to keep."

"You win, you win!" Bob broke in, and shoved the money across the table.

All these circumstances put together — unsettled conditions, violence, ignorance — added up to the image of Arizona the Backward. There could be little progress toward civilization and statehood unless this image could be changed.

IT WAS ALREADY CHANGING, OF COURSE. IN THE NORmal course of events, though the Territory seemed always to be struggling, always in debt, always grappling with insuperable problems. Newspapers were founded, schools were opened. Eastern capital came in. Morals and manners improved. On March 23, 1883, who should appear in Tucson but Frances E. Willard, foundress of the WCTU. Her cause was "temperance," which meant prohibition and the death from thirst of every barfly in Arizona. Shepherded by Josephine Hughes, wife of newspaper publisher and later governor L. C. Hughes, Miss Willard carried her message around the state. Saloonkeepers were not deeply impressed.

What was needed was more people — the right kind of people, people who would change that old rough-and-ready image. Serious attempts to brighten the picture began in the 1870s. Richard Hinton's *Handbook to Arizona*, published in 1878, was typical. Hinton pointed out, with considerable pride, that 276 children were learning in three Tucson schools and that Carrillo's Gardens, a Tucson palace of pleasure, contained "500 peaches, 2,000 grape vines, 200 quinces, 60 pomegranates, and 9 apricots, all in bearing," plus a "profusion of lovely flowers." Before the 1880s were over, pamphleteers, official publications, and newspaper editors were describing Arizona as potentially the garden spot of the universe. Governor John N. Irwin went so far as to tell an eastern audience in 1891, "It is the simple truth that life in the Territory is safer today than life in New York . . . just as pure, just as sweet as is the life of any American family living in New York or New England."

One sad segment of the population responded warmly to these panegyrics — the "lungers" from the North and East who flocked to the Southwest, hoping to cure their tuberculosis in the mild, dry climate. The southern deserts, in particular, became one vast health resort, as communities and individual innkeepers competed for the business, and publicity men reached for their most potent adjectives. A particularly powerful statement came from a former Army doctor named L. G. Anderson, who addressed a medical meeting at Hagerstown, Maryland, April 9, 1890, on the subject "Arizona as a Health Resort." The Arizona air, he said, "is a real aseptic with antimicrobic fluid freely invading and preserving every accessible part of the person. . . . I never met a case of phthisis in an old settler and it is well known that tuberculosis is very rare among Indians and Mexicans."

A strong push toward improving Arizona's image came, however, from an unexpected source. About the turn of the century, according to Indian specialist T. C. McLuhan in *Dream Tracks*, the magnates of the Santa Fe Railroad "began to explore the possibilities of the wilderness for tourism and corporate self-enhancement." An aggressive advertising campaign urged the world to come and breathe Arizona's wonderful air, enjoy Arizona's magnificent scenery, and visit with Arizona's unspoiled aborigines. Travelers took "Indian Detours" with "elaborate picnic hampers and full tea service," and everybody, including Albert Einstein, came.

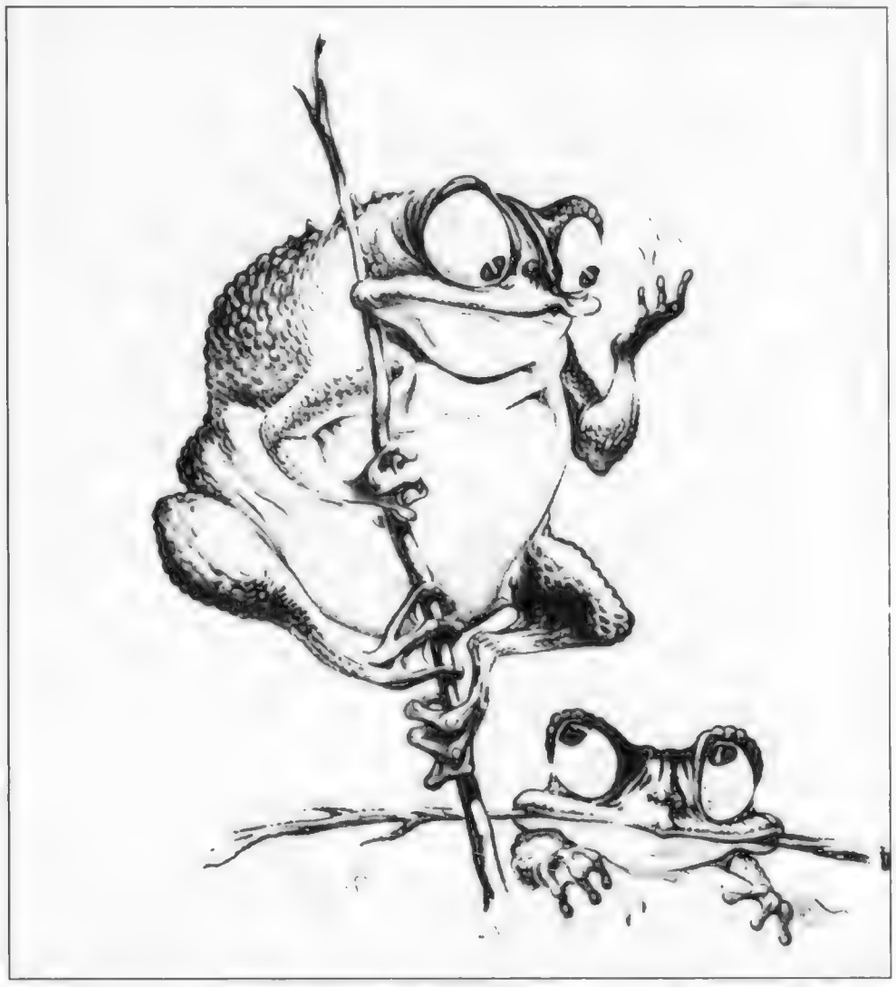
Washington, however, remained unconvinced, and every time Marcus Aurelius Smith, Arizona's perennial Delegate in Congress, managed to get a statehood bill through the House, the Senate turned it down. Arizona was still backward. The image, at least in Washington, had not changed.

In 1902 Smith introduced an "Omnibus Bill" in Congress that would have admitted Oklahoma, New Mexico, and Arizona to statehood simultaneously. The chairman of the Senate Committee on Territories was Albert J. Beveridge of Indiana, a man of great abilities and greater reputation, an admirer of Abraham Lincoln, and a great believer in "the people." The people he believed in, however, were Indiana farmers and businessmen. He had serious doubts about the people of Arizona and decided to see for himself how backward Arizona continued to be. Taking with him a select group of committee members, he embarked on a whirlwind tour of the three Territories, arriving in Phoenix on November 17. He spent three days in the Territory, no more. "I met the committee," said Marcus Smith, sourly. "I could not have overtaken it." He surmised that Beveridge "scoured the town of Phoenix to see whether some Mexican could be found who could not speak English and thus prove a valuable witness for the purpose of the investigation."

Optimists hoped that Beveridge would make a favorable report, but they were disappointed. Arizona was still Arizona the Benighted to him. She was not yet ready, he said. She was still only a "mining camp," and besides, the voters would send two Democratic senators to Washington.

The flood was rising, however, and it swept Beveridge and his Republicans away. In 1912 Arizona became a bona fide state, in charge of its own destinies, equal in dignity to its sister commonwealths. The new state was Arizona the Beautiful, the Promising, the Blessed. Desert lovers arrived in droves. The Arizona known to the world now is the land pictured by *Arizona Highways* and by brochures celebrating the attractions of Sedona and Scottsdale. The other Arizona is alive, however, and reveals itself to pilgrims who get lost in the Superstition Mountains or suffer a car failure between Kingman and Wickenburg on lonesome Highway 93. The old image rears its head then, reminding the stranded motorist that Arizona the Wild and Dangerous still exists, side by side with Arizona the Beautiful.

C. L. Sonnichsen, *Professor Emeritus in English at the University of Texas at El Paso, is a prize-winning author. His latest award is from the National Cowboy Hall of Fame and Western Heritage Center for his winning magazine article, "The Remodeling of Geronimo." Professor Sonnichsen is Senior Editor of* The Journal of Arizona History.



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(Left) ***Arizonans, past and present, love to tell tall tales about their area. Among the most outlandish is the story about the lizard who carries a stick with him across the desert so that he can climb it to rest his feet when the steaming sands get too hot to bear.***
(Below) ***A wagon train crossing Arizona rests on its way to the good life, always further west.***

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APPRECIATING ARIZONA

by Tom Pew

If you don't like the country you're looking at, just keep going a few miles further, and it'll be something completely different.

Anonymous Arizona traveler

Wherein the writer offers the serious traveler clues to find his favorite places.

Too many years ago — long before my Arizona traveling days — I had the extraordinary good fortune to be driving the back roads of southern France. The area was remote, road maps unclear, and my knowledge of the French language nonexistent. By sundown I was hopelessly lost.

As I drove by a vineyard I'd passed earlier in the day, I spotted a hefty, ruddy-faced Frenchman heading home along the lane. "Excusez-moi," I called out in my best Pepé le Pew French accent, helpless consternation written on my face. When he finished thoroughly looking over me and my rented car, the way country people do, I instantly followed up with a loud, totally bastardized stab at pronouncing the name of the French village where I hoped to spend the night.

The farmer, arms akimbo on his ample French-bread-and-wine hips, drew a deep breath and responded with a series of repeated corrections of my mispronunciation of the name of the town. Falling immediately into the guise of a first-year French student, I dutifully repeated after him until he was satisfied. That language business out of the way, he proceeded with vigorous sign language, turns of the head and hand this way and that, to direct me to my destination.

He completed his explanation by leaning into the car and taking a look around at its contents, while fumigating the interior with heavy, predigested garlic vapors. Eventually his gaze fell on my little American flag lying on the seat beside me. Upon seeing the flag, he straightened up, banged the back of his head on the top of the door, and scrutinized me closely, purifying my face with a great point-blank-range blast of garlic fumes.

Slowly, in French even I could make out, he asked if I were from Germany. "No," I replied, picking up the miniature flag and giving it an enthusiastic, deferential little wave. With just a touch of a smile and a glint of new knowledge in his eyes, he turned abruptly in the opposite direction from which he had been sending me, erased his former imaginary road map from the air with a windshield-wiper sweep of his oversized, weathered hands, and proceeded to send me off on exactly the opposite course from the one he'd offered only a moment before.

My mouth must have fallen open in disbelief because he concluded sketching his new map in the air by gesturing back where he'd first tried to send me with an unrepentant, "Way for German this way, way for American that way." I burst out laughing, and he joined in for a moment, then turned abruptly and walked away with a jolly wave. The style and no-look-back gesture reminded me of Tonto and the Lone Ranger riding off with a "hi-ho-Silver," having just prevented the innocent traveler in strange lands from blundering into some unspeakable fate lurking on the road ahead. I dutifully followed the road of the "American way" and soon found myself ensconsed in a country inn in the little town I now knew how to pronounce properly.

If you're still with me here, dear reader, you're probably wondering if we also do a magazine on French travel and thinking the editors have gotten the wrong articles into the wrong magazines. Nothing of the kind.

A French farmer wasn't the first to think of sending uninvited European or American tourists off on a wild-goose chase. Indians of the Southwest first came up with the idea of guiding unwelcome and uninvited tourists in the wrong direction before even a single sailor or passenger of the Mayflower was born. Tourism began in Arizona in 1540 when the twenty-six-year-old Francisco Vasquez de Coronado and 336 soldiers (including a Frenchman and a German as well as three women) clanked north across what is today the Arizona-Sonora (Mexico) border in search of the seven, fabled, golden cities of Cibola.

Once Coronado's party got well into the hard country of the Southwest and the local population realized they were up to no good, the tribes supplied them with accommodating guides who fanned their dreams of gold, while leading them ever further afield. Not until Coronado's men were wandering around in Texas and had ventured as far north as Kansas, did the Spaniards wise up, twist a garrote of rope around their guide's neck, and turn home in failure and dishonor.

If Coronado were to return to the state today, he'd recognize the major landmarks and could travel much of his original route without encountering many signs of change. From Naco on Arizona's southern border to the outskirts of Albuquerque, most of the country looks just as it did almost 450 years ago, and it is still some of the most beautiful

country in the lower United States, not to mention Arizona.

"Had you been standing atop Coronado Peak in early June 1540," the hand-lettered and hand-painted map at the Coronado National Memorial states, "you could have seen Coronado's intrepid expedition inching its way down the San Pedro River Valley."

I revisited that spot at the head of Montezuma Pass in Arizona this summer as we began working on this issue, and it is still one of the magical places in the state, in my opinion. I camped out there one night about ten years ago, and when I awoke in the middle of the moonlit night and gazed out over the San Pedro Valley, there wasn't a sign of a road, a ranch, or an electric light in all the land — just one vast plain, with mountains looming as huge shadows on the horizon all around. The place looked just as it must have the night before Coronado and his men saddled up and headed north, dreams of gold and conquest in their heads, fear of the strange land in their hearts.

Before Coronado and his party quit Arizona, they covered just about all of my favorite places to visit: the great empty San Pedro Valley (Tombstone and Sierra Vista are two towns in the area, but one doesn't travel that way for the towns); the Texas Canyon area east of modern-day Benson on Interstate 10 (the only place I'm naming that you can get a good idea of from a moving car); the high country of the Apache–Sitgreaves National Forest on Route 666, with the San Carlos Indian Reservation and the Fort Apache Indian Reservation off to the west (permits from the Indians required); and the Mogollon Rim country with its charming little towns and backcountry roads where it's easy to get lost, spot game, and find fossils from the time a few million years ago when most of Arizona's high country lay at the bottom of an inland sea.

We've just covered a couple of lifetimes of seeing Arizona country in the previous paragraph. It's country that has the Arizona feel. It's country Coronado could ride through today and not think he'd landed in a time warp. It's country where the traveler can explore and feel Arizona — one of the best states left to feel — for himself.

Arizona is still a place that's best left to discover for one's self: just around that unexpected turn in the road, just down that trail, resting in that discovered campsite at the edge of the river, or in the comfort of that tiny log-cabin lodge in the woods. And if you aren't willing to find it for yourself, then you haven't found it and deserve to be sent off in the wrong direction, someplace else.

There isn't a travel writer in the state, who knows the state, who isn't ready to stand on the side of the road like the Frenchman or like Coronado's Indian guides and send the undeserving visitor off in the wrong direction. The truth is Arizonans — natives and newcomers alike — who know the state even slightly would just as soon everyone else stayed away.

One Arizona travel writer begins her guide to "hideaways" in the state with a page of "precautions." These precautions include falling into old mines and wells, being swept away by flash floods and sucked live into a ghastly fate by stumbling into quicksand "lurking in riverbeds, streams and water holes." She admonishes the traveler to keep an eye out for snakes and other "denizens of the remote country." The hair-raising litany of slow and agonizing or instant and violent death lurking everywhere in Arizona concludes with a warning about bubonic plague and the need to be provided with one's own stock of gas, food, water, and first-aid supplies.

The reader can picture the fearful prospective traveler to Arizona shuddering as he turns the pages of this guide: a deadly scorpion scurries out of the pages of the book and onto the wrist of the hapless tourist, and in one crackling flick of the tail delivers a fatal sting, putting an end to all earthly travels, not just a trip to Arizona.

The truth is that this travel writer is just trying to make amends for that lurking fear every travel writer has that there is a special place — a very, very crowded place — in Hell for authors who tell too much in travel books and articles about unspoiled places, and Arizona is one of them.

Maybe you'd better just go on down the road in the other direction after all.

How to get there. *Maps and information regarding the areas mentioned may be obtained from the following. San Carlos Reservation, San Carlos Apache Tribal Council, P.O. Box O, San Carlos, Arizona 85550, (602) 475-2361. Fort Apache Reservation, White Mountain Apache Tribe, P.O. Box 700, Whiteriver, Arizona 85941, (602) 338-4346. Coronado National Memorial, Rural Route 1, Box 126, Hereford, Arizona 85615, (602) 458-9333. Apache-Sitgreaves National Forest, P.O. Box 640, Springerville, Arizona 85938, (602) 333-4301. Tonto National Forest, 2324 East McDowell Road, P.O. Box 5348, Phoenix, Arizona 85010, (602) 225-5200. Coconino National Forest, 2323 East Greenlaw Lane, Flagstaff, Arizona 86004, (602) 527-7400. Prescott National Forest, 344 South Cortez Street, Prescott, Arizona 86303, (602) 445-1762. Kaibab National Forest, 800 South 6th Street, Williams, Arizona 86046, (602) 635-2681.*

DRAWN FOR AMERICAN WEST BY MARK D. TUCCI

CELEBRATE ARIZONA'S DIAMOND JUBILEE

Come join the party as Arizona celebrates its seventy-fifth anniversary of statehood with all kinds of fun events from mock gunfights to chili festivals to boat races. Arizona Office of Tourism, 1480 East Bethany Home Road, Suite 180, Phoenix, Arizona 85014, (602) 255-3618

***Rendezvous of Gunfighters* Sep. 5–7:** Tombstone. Gunfire resounds once again at the O. K. Corral as gunfighters meet for mock shoot-outs. An 1880s costume parade, in which everyone is encouraged to take part, and street skits add to the fun. (602) 457-3548

***Gold Camp Days* Sep. 5–7:** Oatman. Test your throwing arm in the International Burro Biscuit Throwing Contest, in which the biscuits consist of dried burro dung that has been spray-painted gold. (602) 768-3486

***Navajo Nation Fair* Sep. 9–13:** The 41st annual fair is chock-full of exciting events including a powwow, parade, rodeo, carnival, fry-bread cookoff, concerts, dances, and horse racing. (602) 871-4417

***Fiestas Patrias Celebrations* Sep. 11–14:** Douglas. In honor of Mexico's independence day, the town hosts musicians and dancers from south of the border and puts on a carnival. (602) 364-2477

***Bisbee Art Festival* Sep. 12–13:** Bisbee overflows with craftspeople selling practical and decorative items. (602) 432-5425

***Old Time Fiddlers' Contest* Sep. 19–20:** Payson. Hey diddle, diddle, come hear musicians fiddle in the state championship. Winners go to the national competition in Idaho. (602) 474-4515

***Jazz on the Rocks* Sep. 26:** Sedona. Get a straight-up shot of jazz performed by Nancy Wilson, Terry Gibbs, the Keith Greko Trio, Jon Faddis, and Doug MacLeod, to name just a few of the stars. (602) 282-6431

***Loggers Jamboree/Oktoberfest* Sep. 26–27, Oct. 10–11:** Mount Lemmon near Tucson. Drink beer to oompah bands and watch the daredevil loggers' contests. (602) 576-1321

***Rex Allen Days* Oct. 2–4:** Willcox. Rex Allen, Jr. makes a guest appearance during the stage show. A parade, rodeo, fair, and softball and golf tournaments are part of the autumn fun. (602) 384-2272

***Andy Devine Days* Oct. 2–4:** Kingman. Held in honor of "Jingles," a native son, Kingman hosts a PRCA rodeo, mineral show, tennis tournament, book sale, and Western parade. (602) 753-6106

***Winslow Follies* Oct. 9:** Winslow. Amateur performers, music, and puppet shows entertain young and old. (602) 289-2434

***Governor's Cup Rally* Oct. 9–11:** Prescott to the Grand Canyon. Cars of 1957 vintage or earlier motor through scenic northern Arizona. (602) 638-2631

***Fred Harvey Rug Auction* Oct. 9–11:** Grand Canyon. Gorgeous Navajo rugs created by skilled Arizona weavers are auctioned. (602) 941-2636

***Dack Grass Ridge* Oct. 10–11:** Sonoita. Come watch beautiful horses perform in this hunter and jumper show. (602) 455-5553

***Fort Verde Days* Oct. 10–11:** Camp Verde harks back to old-time days with horse shows, a parade, rodeo, and horseback-riding exhibitions. (602) 567-9294

***Old-Timers Rodeo* Oct. 10–11:** Payson. Older cowboys show that they still know how to ride 'em and rope 'em. (602) 474-4515

***Mt. Graham Hill Climb* Oct. 11–12:** Safford. Hardy cyclists climb 4500 feet in this twenty-five-mile race. A "citizen's race" lets those less athletically inclined have fun, too. (602) 624-2638

Firebird *Ballet* Oct. 15–17: Tempe. Enjoy this exuberant ballet accompanied by live music. (602) 230-1140

***Bathtub Races* Oct. 17–18:** Yuma. Modified fiberglass tubs equipped with up to eight-horsepower engines zip around a lake while spectators on shore enjoy a steak fry. (602) 783-0253

***Arizona Go-Kart Grand Prix* Oct. 17–18:** Coolidge. The Hohokam Lion's Club sponsors this all-out race on the city streets. (602) 723-3852

***Grape-Nuts Bike Festival* Oct. 25:** Phoenix. Cycle leisurely through scenic areas of the city on a twenty–thirty mile ride. Rest stops and aid stations are interspersed along the course, and live music greets the weary finishers. (212) 315-8000

***Arabian Horse Fiesta* Nov. 5–8:** Tucson. Purebred Arabians are put through their paces. (602) 297-6356 or 624-1013

***Steeple Run* Nov. 7:** Apache Junction. Pull on your running shoes for an invigorating 5K run. (602) 983-2181

***Fall Landscaping Festival* Nov. 12:** Superior. Learn how to landscape with and care for drought-tolerant plants in order to reduce water usage. (602) 689-2811

***Tucson Highland Games* Nov. 14–15:** Scots flock to Tucson for games including caber tossing, hammer throwing, and stone putting. Clan chiefs from Inverness, Scotland, and Tucson open the festivities. Fiddlers, harpists, and pipe bands from Los Angeles, San Francisco, San Diego, and Arizona compete, while Scottish, Irish, and Mexican folklorico dancers perform to each other's native tunes. The U.S. Marine Corps Band from Camp Pendleton, California, provides rousing music, while concessionaires from as far off as Edinburgh, Scotland, sell food and crafts. (602) 883-6457

***Classical Christmas* Nov. 14–Dec. 24:** Flagstaff. Impressionist paintings from 1870–1920 by masters such as Whistler and Cassatt are displayed at the Coconino Center for the Arts. (602) 779-6921

***University of Arizona Rodeo* Nov. 14–15:** Tucson. This forty-eighth annual rodeo for college students attracts young cowboys and cowgirls from Arizona, Nevada, and New Mexico. (602) 883-6457

***Mini-Boat Enduro Races* Nov. 21–22:** Parker. Small, speedy replicas of jet boats roar around in the water for five hours. The boat that has logged in the most laps wins. (602) 669-2174

***Military Review* Nov. 25:** Fort Huachuca. Military units are on parade in full-dress regalia. (602) 538-2622

***Fall Festival of the Arts* Dec. 4–6:** Tempe. About 500 exhibitors gather from all over the country to sell pottery, paintings, weavings, and more. (602) 967-4877

***Festival of Lights* Dec. 5:** Page. The awesome sight of yachts and houseboats decorated with sparkling lights will chase the Scrooge out of even the most hard-hearted spectator. (602) 645-2433, ext. 6359

***Arts and Crafts Fair* Dec. 5–6:** Kearny. Find a present for that hard-to-shop-for person on your holiday gift list. (602) 363-7607

***International Christmas VII* Dec. 6–Jan. 1:** Phoenix. Thirty-six trees are decorated according to the traditions of different ethnic groups, including European, Oriental, American Indian, and Mexican cultures. Noontime programs of choral music are held during the week, and representatives from each group offer stories about their Christmas traditions. (602) 261-1005

***Festival Celebration* Dec. 6:** Tumacacori. The mission at Tumacacori celebrates the culture of the Santa Cruz Valley, incorporating Mexican and American Indian dancing and food with demonstrations by a blacksmith and hide tanners. (602) 398-2341

***Christmas Tree Lighting Ceremony* Dec. 11:** Eloy. The season formally begins when the mayor lights up the town tree accompanied by choir and band music. (602) 466-7351

***Indian Market* Dec. 12–13:** Phoenix. Last year's market drew over 250 Indians marketing their crafts. (602) 275-3452

***Polar Bear Ski Run* Jan. 2:** Lake Havasu City. Those waterskiers bold (or brainless) enough to brave the water without a wetsuit win tee shirts. (602) 855-3133

***Parker Dam Cruising* Jan. 2:** Parker Dam. Sails billow in this thirty-eight-mile sailboat regatta. (602) 855-7245

***Annual Yule Burn* Jan. 2:** Prescott Valley. Townspeople burn their Christmas trees and enjoy a festive bonfire. (602) 772-8857

***Acorn Antique Guild* Jan. 7–9:** Wickenburg. Have fun finding that European, American, or Oriental antique that's just right for your house. (602) 962-5503

***Model Airplane Show* mid-Jan.:** Buckeye. Remote-control model airplanes buzz around the airstrip. (602) 386-2727

***PRCA Turquoise Circuit Finals* Jan. 15–17:** Tucson. Ripsnorting rodeo action. (602) 883-6457

***Yuma Championship Chili Cookoff* Jan. 16:** Yuma. The aroma of simmering chili will whet your appetite. (602) 783-2314

***Gem and Mineral Show* Jan. 23:** Arizona City. View sparkling beauties unearthed in Arizona and other locales. (602) 466-5603

***Hashknife Pony Express Ride* Jan. 26 (tentative):** Holbrook. The 30th annual running of the U.S. mail from Holbrook to Scottsdale this year may extend from Scottsdale to Mexico City. The pony express riders are sworn in by the U.S. Postal Service. (602) 524-6558

***Big Striper Derby* Feb. 1–29:** Page. Reel in the biggest fish for cash prizes. (602) 645-2433, ext. 359

***Home Tour of Historic Florence* Feb. 6:** Florence. Private homes and a few public buildings are open for tours. (602) 868-5216

***Old Time Fiddlers Contest* Feb. 6–7:** Ajo. Fiddlers will be playing fast and furiously at the Moose Lodge. (602) 387-7742

***Winter Festival* Feb. 12–14:** Flagstaff. Snow and non-snow oriented events are planned, in case the weather doesn't cooperate. Wacky costume contests include one for the court jester — nicknamed the "snow flake." (602) 233-FLAG

***Silver Spur Rodeo* Feb. 12–14:** Yuma. Take your sweetheart to the rodeo for a Western-style Valentine's Day. (602) 783-3641

***Gold Rush Days* Feb. 12–14:** Wickenburg. Gold panning, an art show, gold rush dance, parade, melodrama, old timers rodeo, and barbecue make for an active weekend. (602) 684-5479

***Lost Dutchman Days* Feb. 26–28:** Apache Junction. A bluegrass jamboree, carnival, rodeo, art show, triathlon, and bingo tournament are just some of the events planned. (602) 982-3141

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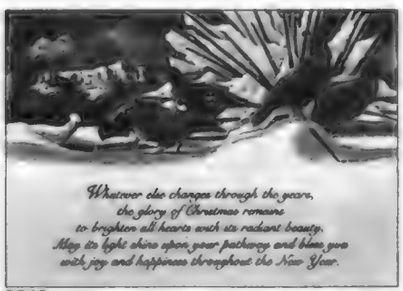

Whatever else changes through the years,
the glory of Christmas remains
to brighten all hearts with its radiant beauty.
May its light shine upon your pathway and bless you
with joy and happiness throughout the New Year.

3319 "Whatever else changes...the glory of Christmas remains to brighten all hearts...May its light shine upon your pathway and bless you with joy and happiness throughout the New Year." "Merry Christmas and Happy New Year!"—*artist Gene Dieckhoner*

1140 THE WONDER OF CHRISTMAS FILLS THE NIGHT "May Christmas bring Friends to your Fireside, Peace to your Pathway and Good Health throughout the New Year"—*artist Bill Shaddix*

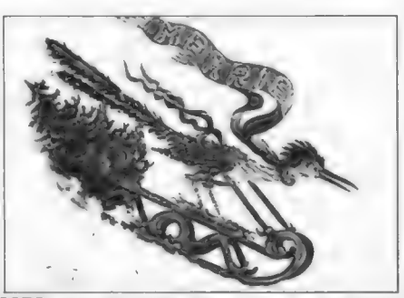
2130 "When the tips of the pines, touch the heavenly skies,... may your blessings be more, than you've ever hoped for, and your Christmas a warmth to remember." (6-line poem) "Merry Christmas and a Happy New Year"—*artist Bill Shaddix*

2483 "Suddenly there was with the angel a multitude of the heavenly host praising God, and saying, 'Glory to God in the highest, and on earth peace, good will toward men.'" Luke 2:13-14 "Wishing you all the Peace and Love of this Holy Season"—*artist Beverly Carrick-Snow*

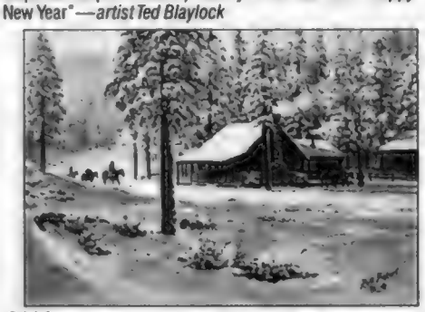
2117 "His name shall be called the Prince of Peace." Isaiah 9:6 "May the Great Spirit surround you with Love and Peace this Christmas"
—*Pawnee Indian artist Brummett EchoHawk*

3253 TAKE TIME TO SEE "It seems so hard to understand, as I look out across the land, that all I view belongs to me. I ought to take more time to see!..." (24-line inspirational poem inside) "Merry Christmas and a Happy New Year"—*artist Ted Blaylock*

2421 "We've loaded up everything and moved..." "Merry Christmas and Happy New Year from our new digs!"—*artist Ted Blaylock*



3372 "May your Holiday Season be merry and bright!"
—*artist Lucille Martin*



2144 WHEN GOOD FRIENDS GATHER "May you and yours this Christmas Day and every day this coming year be blessed with health and happiness"
—*artist Russ Vickers*

2417 "May Christmas bring Friends to your Fireside, Peace to your Pathway, and Good Health throughout the New Year"—*artist Ted Blaylock*

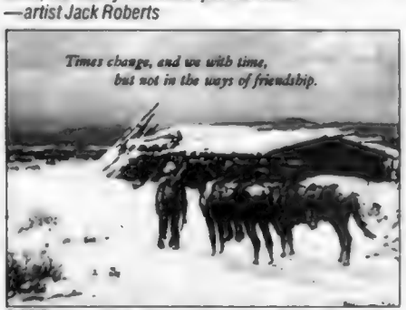
2467 **"The very finest Christmas gifts are not found below the tree...nor are they something one can see...it's the sense of love and peace that shines in people's hearts..."** (12-line poem inside) "Merry Christmas and Happy New Year"—*artist Richard Barth*

1261 **"When man begins to understand, he will learn to love as a child loves, and when his love is understood there will be everlasting peace."** "May the Peace and Joy of Christmas be with you through all the Year"
—*artist Vel Miller*

2146 **JACK ROBERTS' SOURDOUGH FLAPJACKS** (with recipe inside) "Roof's still leakin'. Vittles skeerce. Wolf at the door a-growlin' fierce. Ol' cow gone dry. Both horses lame, but Merry Christmas just the same!"
—*artist Jack Roberts*

2269 **"In every home, in every heart, the lights of friendship glow and once again it's time to greet the friends its nice to know."** "Merry Christmas and a Happy New Year"—*artist Ken Eberts*

1423 "It's Christmas again! May yours be a joyful one and your New Year happy!"—*artist Lucille Martin*



2126 **"Times change, and we with time, but not in the ways of friendship."** "Let us keep Christmas holding it close to our hearts for its meaning never ends and its spirit is the warmth and joy of Remembering Friends"
—*artist Melvin C. Warren*

3379 **" 'Tis the Season to be jolly!"** "Hope your Holidays are filled with good cheer that carries on throughout the New Year!"—*artist Richard Barth*

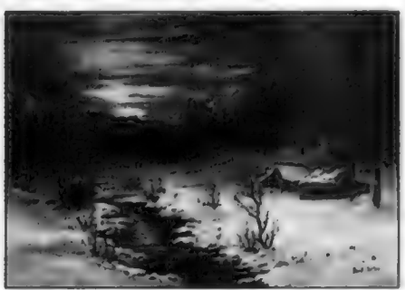
May the trail rise up to meet you,
may the wind be always at your back,
may the sun shine warm upon your face,
the rains fall soft on the plains around you
and until we meet again...
may God hold you in the hollow of His hand.

1304 **LEGENDARY IRISH GREETING "May the trail rise up to meet you, may the wind be always at your back,...and until we meet again...may God hold you in the hollow of His hand."** "Merry Christmas and Best Wishes for a Happy New Year"—*artist Gordon Snidow*

2140 **"May your moccasins make happy tracks in many snows and the rainbow always touch your shoulder."** "Merry Christmas and Happy New Year"
—*artist Lisa Danielle Lorimer*

3234 "To those we love and see each day and other loved ones far away, to all good friends whose friendship means so much, and those with whom we're somehow out of touch Merry Christmas and Happy New Year"
—*artist Richard Amundsen*

3261 "May Christmas bring to you the music of laughter...the warmth of friendship and the spirit of love"
—*artist Richard Barth*



2135 "Whatever else changes...the glory of Christmas remains...may its light shine upon your pathway and bless you with joy and happiness throughout the New Year."—*artist Buck Teeter*

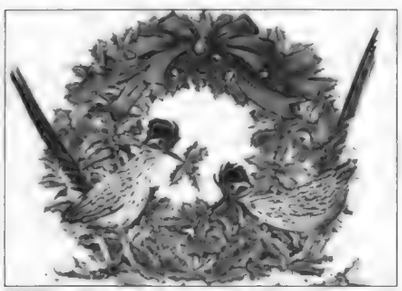
2455 "May Christmas bring Friends to your Fireside, Peace to your Pathway, and Good Health throughout the New Year"—*artist Robert Duncan*

2346 **"GREETINGS . . . from our outfit to yours"** "May there come to you at this holiday time an abundance of the precious things of life: Health, Happiness, and Enduring Friendships"—*artist Ron Crooks*

2480 "'Lord, give us eyes that look for Your everlasting light, and grant us hearts that are willing to give as well as to receive Your love.' May your Christmas be filled with His Love."—*artist Ted Blaylock*

1462 "Peace on Earth" "May Peace be your Gift at Christmas and your Treasure through all the Year"
—*Pawnee Indian artist Brummett EchoHawk*

2118 "**...and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.**" Matt. 2:9 "May you have the Spirit of Christmas..., the Gladness of Christmas..., the Heart of Christmas..."—*artist Claflin*



3375 ROADRUNNERS' CHRISTMAS "Merry Christmas and Happy New Year"—*artist Ruth M. Lau*

1745 "Christmas trees and candle glow, remembered friends, crisp winter snow... It's friendship's warm and cheery touch that makes this season mean so much." "Merry Christmas and a Happy New Year"
—*artist Lee K. Parkinson*

1264 "May your moccasins make happy tracks in many snows and the rainbow always touch your shoulder" "Merry Christmas and Happy New Year"
—*artist Gerda Christoffersen*

2398 "May Christmas bring Friends to your Fireside, Peace to your Pathway, and Good Health throughout the New Year"—*artist Robert Wagoner*

2409 "From the two of us at Christmas" "To you and all whom you hold dear, a Joyous Christmas and Happy New Year"—*artist Robert H. Blair*

2413 THE LEGEND OF THE CHRISTMAS TREE (inside) "Merry Christmas and Happy New Year"
—*artist Jack Roberts*

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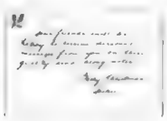

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1423	2130	2346	2455	3261	
1462	2135	2398	2467	3319	

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TRAVEL CALENDAR

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Great Bathtub Race

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Equinox Marathon

Sep. 19: Fairbanks. Welcome the start of the fall season with an invigorating hike, walk, or run along the twenty-six mile course. Anyone ten or older may participate. (907) 474-7780

Alaska Day

Oct. 15–18: Sitka celebrates the purchase of Alaska from Russia with a reenactment of the event, a military honor guard, parade, beard and bonnet judging contest, and fancy dress ball. (907) 747-5940

Seawolf Triathlon IX

Dec. 18–19: Anchorage. This triathlon takes on a twist as contestants ski cross-country instead of biking, as well as swimming (indoors, of course) and running. Solo and team entries are allowed. (907) 276-7277

Russian Orthodox Masquerade Ball

Jan. 14: Kodiak. Anyone may attend this gala affair, provided he wears a costume. Past disguises include a king crab, the Fruit of the Loom guys, and Scarlett O'Hara and Rhett Butler. Valuable prizes are awarded for the best outfits. (907) 486-5557

Ice Climbing Festival

Feb. 13–15: Valdez. Climbers clamp on their crampons and rope up in order to scale what is reportedly the highest concentration of climbable ice in North America. (907) 835-4200

ARIZONA

See special listing following "Appreciating Arizona."

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Antique Car Parade and Show

Sep. 12–13: Eureka Springs. From horseless carriages to luxurious limos, this show features over 300 entries, making it one of the largest antique car shows in the South. A famous 1922 bank robbery is reenacted on the spot where it happened, with one of the antique autos cast as the getaway car. (501) 253-8737

Arkansas Apple Festival

Oct. 2–4: Lincoln. Spend the weekend sippin' cider through a straw or seed popping (seed spitting contest) as you catch the Apple Parade at this annual autumn event. Enjoy a 10K Apple Run, arts and crafts, an apple auction, hootenanny, gospel singers, and more. (501) 824-5657

Wild Duck Festival

Oct. 2–4: Trumann. The call of the wild (duck) lures you to this event which kicks off the duck hunting season. Activities include a duck calling contest, skeet shooting and B-B shooting contests, 5K run, arts and crafts, Miss Mallard beauty contest, wild duck cook-off, gospel singing, and live entertainment. (501) 483-5424

Archeological Site Exploration Hikes

Nov. 7–15: Toltec Mounds State Park, Scott. Experienced guides take visitors to explore parts of the Toltec Mounds not normally visited on regular tours. Learn about the living conditions and habits of the ancient people who inhabited the area. Good walking shoes suggested. For ages 12 and older. Reservations required. (501) 961-9442

Toys Designed by Artists/Artists Exhibition

Nov. 26–Jan. 4: Little Rock. Sponsored by the Decorative Arts Museum, this annual event is an aid to Santa. Entries are handcrafted original toy designs. Many are offered for sale. The event is considered the only one of its kind in the country. (501) 372-4000

Christmas on the Mountain

Dec. 20–25: Queen Wilhelmina State Park, Mena. Take a hayride into a winter wonderland to help cut the tree for the park lodge. Sit by the fire, listen to live music, drink hot cider, and decorate the tree. Enjoy the lovely nature walks in the park. Open to lodge guests and the public. (501) 394-2863

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1121 L Street, Suite 103
Sacramento, California 95814
(800) 862-2543

Sourdough Days Fair

Sep. 5–6: Sutter Creek. Homemade sourdough bread — learn how to make it. Enjoy the smell of fresh bread as you meander through the artists' association exhibit and sale. There are also children's puppet shows, mule-drawn wagon rides, food booths, and a country store. (209) 267-0255

Italian-American Cultural Festival

Oct. 3–4: San Jose. A pasta lover's treat. Decorated food booths, representing specialties from many regions in Italy, serve pasta and pizza. Enjoy continuous live entertainment on three stages, one showcasing opera. The Saturday night street dance features a Tarantella contest. Other competitions include a juried costume contest and a bocce ball tournament. (408) 293-7122

Pismo Beach Clam Festival

Nov. 13–15: Pismo Beach. Those quiet clams make wonderful chowder. Visit the arts, crafts, food, and game booths on the pier and watch the Veteran's Day parade featuring thrity-five competing high school bands from all over central California. (800) 443-7778

Santa Lucia Day

Dec. 12: Kingsburg. Ya, you'll have Swedish pancakes for breakfast in this central California Swedish community. Main Street will be the scene of Swedish food and crafts booths plus a children's parade. The day's activities will include the crowning of the Santa Lucia Queen. (209) 897-2925

Mt. Shasta Alpenfest and Teddy Bear Festival

Feb. 5–7: Mt. Shasta. Take your teddy bear to a tea. Not all the winners of prizes in the teddy bear parade are kids. Or win a giant teddy in the raffle and use your ticket stubs to attend the arts and crafts shows. Get physical — try the triathlon or the ski races. Finish off the festivities by viewing the snow sculptures and the torchlight parade. (916) 926-4865

National Date Festival

Feb. 12–21: Indio. Bring your date to taste the date and citrus goodies. Daily ostrich and camel races and a nigntly Arabian Nights Pageant highlight the activities of this unusual exposition, now in its forty-second year. Exhibits include agriculture, photography, minerals and gems, home arts, and livestock. Entertainment and music abound. (619) 342-8247

COLORADO

Colorado Tourism Board
1625 Broadway, Suite 1700
Denver, Colorado 80202
(303) 592-5410

Southern Ute Tribal Fair and Pow Wow

Sep. 10–13: Ignacio. Indians from around the Southwest display their heritage in ceremonial pow-wow dances and crafts shows. A dance competition, greased-pole climb, chili cook-off, and parades keep things hopping. (303) 563-4525

Early Settler's Day

Sep. 12: La Junta recalls its past as people in pioneer dress walk the streets and exhibit old-time skills. Enjoy a pancake breakfast, and then show off your fancy steps at a street dance in the evening. Anyone over sixty receives a free barbecue lunch. (303) 384-7411

Autumn Eye Photography Workshop

Sep. 17–20, 24–27: Telluride. Focus your camera on the gorgeous fall colors of aspen trees during one of these two sessions on photography taught by professionals. Participants stay at a guest ranch near Telluride. (303) 728-4584

Ramses II: The Great Pharaoh and His Time

Oct. 18–Mar. 31: Denver. View wonders from the time of Egyptian Pharaoh Ramses II's reign at the Denver Museum of Natural History, with treasures and artifacts that rival those of the King Tut exhibit. An authentic Egyptian bazaar will be erected in the museum's atrium, and a film on Ramses II and his rule will be shown in the IMAX theater. (800) 237-3437 or in Colorado (303) 322-7009

White River Winter Rendezvous

Jan. 28–Feb. 14: Meeker. Championship snowmobilers converge for snowmobile hill climbs while others watch snowmobile races or tour nearby trails. Buckskinners take aim in black-powder shoots and archery contests, while crafts displays offer something for just about everyone. (303) 878-5439

Cloud City Classic

Feb. 6–7: Leadville. The Two-Mile Mushers Club hosts three classes of sled dog races for teams of three, six, and eight dogs. Good vantage points at the start/finish line and near

COURTESY DENVER M... FILM OF NATURAL HISTORY

Turquoise Dam offer spectators excellent views of the action. Call Shirley Campbell at (303) 486-0856.

HAWAII

Hawaii Visitor's Bureau
2270 Kalakaua Avenue, Suite 801
Honolulu, Hawaii 96815
(808) 923-1811

Million Dollar Golden Marlin Fishing Tournament

Sep. 14–16: Kailua-Kona, Hawaii. Fantastic cash prizes provide plenty of incentive to try to reel in a whopper. (808) 322-3832

Annual Molokai Mule Drag

Sep. 19: Kaunakakai, Molokai. Exercise your persuasion skills and try to coax balky mules down the street and across the finish line. Visitors can also pitch horseshoes or watch the saddling contest. (808) 567-6088

Annual Waimea Falls Makahiki Festival

Oct. 3–4: Waimea Falls, Oahu. Learn how to play the Hawaiian way with *Ulu Maika* (lawn bowling), *Konane* (Hawaiian checkers), and *Ooihe* (spear throwing), or enjoy the graceful dances at the Kahiko Hula Competition. (808) 922-2074

PHOTO BY DOUGLAS DEPONTE JR

Kapalua-Betsey Nagelson Tennis Invitational

Nov. 30–Dec. 4: Kapalua, Maui. Top-flight pros as well as amateur players lob and volley spectacularly on the courts. (808) 669-5677

Great Waikoloa Rodeo

Feb. 14–15: Waikoloa, Hawaii. *Paniolos* show mainlanders how buckaroos in the islands rope and ride in this action-packed PRCA rodeo. Horse races may also be held in conjunction with the rodeo. (808) 883-9335

Buffalo's Annual Big Board Surfing Classic

Feb. 27–28: Makaha Beach, Oahu. Let's go surfing now. Come watch surfers hang ten, lie down, and ride tandem while surfing the waves on traditional big surf boards. (808) 696-3878

IDAHO

Idaho Travel Council
Room 108 Capitol Building
Boise, Idaho 83720
(208) 334-2470

Ketchum/Sun Valley Wagon Days

Sep. 5–7: Ketchum. Start the day with flapjacks for breakfast in the Sawtooth Mountains. Then enjoy the big non-motorized parade of vintage vehicles from mining days. You can take in Indian dancers, antique peddler fairs, ice skating exhibitions of world-class skaters, street dances, bike races, and a clambake. Bring your best chili recipe for the cook-off. (800) 635-7820

Art in the Park

Sep. 11–13: Boise. Walk among the lovely trees of Julia Davis Municipal Park and browse through the many quality arts and crafts stalls in this juried event, sponsored by the Boise Gallery of Art. If the walking makes you hungry, try the ethnic food booths. (208) 345-8330

Christmas Bonanza

Nov. 21–22: Lewiston. Many artists and craftsmen from the surrounding area will display their wares at the Nez Perce County Fair Pavilion. One of the largest arts/crafts shows in the area. (208) 743-3531 or (208) 746-5555

U.S. Pacific Coast Championship Sled Dog Races

Jan. 29–31: Priest Lake. Mush, you huskies! Held on U.S. Forest Service land, these races are in different classes, with trophies and cash prizes awarded. In the peewee class, the dogs might be any breed, perhaps airedale or basset hound. Warm up at booths serving hot beverages and food. (208) 443-2621

Winter Carnival

Jan. 29–Feb. 7: McCall. Sixty-two different events make this large Northwest winter carnival one not to miss. Keep busy attending the parade, snowmobile races, ski races, ATV grand prix, art shows, casino night, film festival, children's masquerade, and the Snowflake Ball. Sleigh rides and displays of fireworks and snow sculptures will delight all. A seniors' day is designated. (208) 634-7631

IOWA

Iowa Development Commission
Visitors and Tourism
600 E. Court Avenue
Des Moines, Iowa 50309
(800) 532-1216

National Cattle Congress Fair

Sep. 19–27: Waterloo. This fair features the largest cattle show in Iowa along with horse shows and competitions in the sheep, swine, and dairy cattle categories. Willie Nelson and Reba McEntire headline the live entertainment. Over 500 exhibitions include home arts and garden/flower arranging. A rodeo, arts and crafts booths, tractor pulls, midway carnival, and a chili cook-off round out the many activities. (319) 234-7515

Oktoberfest

Oct. 2–4: The Amana Colonies. Bratwurst, beer, and sauerkraut don't get any better than in this German community, famous for its food. The seven villages of Amana kick off their traditional fall festival with a parade in Middle Amana. Visit the craft demonstrations and mini-carnival. German-style performers present musical entertainment throughout. (319) 622-3828

Festival of the Arts

Oct. 3–4: Dyersville. See the results of quilters' labors in the Bear Creek Quilt Show and enjoy music (acoustical rather than electrified) from the Unstrung Heroes in concert Saturday evening at this rural folk arts celebration. Also featured are pigskin fashions, fine arts exhibitors' demonstrations, and a children's theater. (319) 875-2311

Santa's Village

Nov. 26–Dec. 31: Storm Lake. Join the many who come from all over the area to see the 100 animated characters set up in thirty to forty holiday scenes. Many of the characters are old electromechanical department store displays giving a nostalgic look at Christmas. Santa makes a visit too. (717) 732-3780

Festival of Lights — Santa Lucia

Dec. 12: Stanton. The candidates for queen

in the Santa Lucia pageant must have served their families breakfast in bed this day before beginning the festivities. Public voting selects the winner. Food booths, music, and free pastries are the order of the day. (717) 829-2211

Winter Sports Festival

Feb. 5–7: Estherville. Ski Iowa — open skiing competition in downhill and cross-country at Riverside Hills Ski Area is just one way to spend your time. Also to be considered are snowmobile racing, snow softball, snow sculpture, an art fair, dancing, food booths, a choral concert, and racquetball and bowling tournaments. (712) 362-3541

KANSAS

Kansas Dept. of Commerce
Travel and Tourism Development
400 West 8th, 5th Floor
Topeka, Kansas 66603-3957
(913) 296-2009

Annual Whimmydiddle Art & Craft Show

Sep. 26: Scott City. During pioneer times, whimmydiddles were toys devised to entertain children. Modern-day whimmydiddles can be found at this bountiful arts and crafts show. Music by the Hit and Miss Band makes for tuneful shopping. (316) 872-3891

State Cornhusking Contest

Oct. 3–4: Oakley. On your mark, get set, husk! Corn husks will be flying at this state championship, as will ears in the ear-throwing contest. Less corny activities include a display of antique vehicles and an arts and crafts sale. (913) 672-3245

Hyllningsfest

Oct. 16–18: Lindsborg. A good time is guaranteed for all at this festival of Swedish food, music, and dancing. Folk dancers come from Sweden to perform, and a delicious smorgasbord assures that none will go hungry. A college homecoming football game is followed by the Kingston Trio on the 17th. (913) 227-3706

Pride Christmas Tour of Homes

Dec. 6: Baxter Springs. Get into the Christmas spirit as you tour privately owned historic homes decorated for the holiday season. Refreshments and arts and crafts available at some of the homes add to the merriment. (316) 856-3133

Meade City Limits Jamboree

Jan.–Dec.: Meade. On the first Saturday of each month, country, folk, and gospel singers and musicians gather to share their talents with the townsfolk. A sit-down supper is available. (316) 873-2504

Worldwide Antique Show

Feb. 12–14: Topeka. View and purchase treasured antiques at this annual large-scale show. (913) 235-1986

COURTESY KANSAS STATE CORNHUSKING CONTEST

LOUISIANA

Office of Tourism
P.O. Box 94291
Baton Rouge, Louisiana 70804-9291
(504) 925-3860

Louisiana Shrimp and Petroleum Festival

Sep. 3–7: Morgan City. Every Labor Day weekend, this area celebrates the success of its two major industries, oil and fishing, with everything from golf and tennis tournaments to Cajun music to square dancing. A water parade of brightly decorated craft follows the historic blessing of the fleet. Other fun activities include a gala street parade, horseback rides, 5,000-meter run, and special children's events. (504) 385-0703

Festivals Acadiens

Sep. 19–20: Lafayette. Come one, come all to this festival of Cajun culture. Foot-tapping Cajun tunes and ballads sung in French will have you dancing along. Everything from crawfish gumbo to alligator sausage titillates your tastebuds, while craftsmen such as duck-decoy carvers and alligator skinners capture your interest. (318) 352-8072

Old Farmers Day

Oct. 17–18: Loranger. View farm life of a century ago as the Gerald Burnett Farm displays sugarcane grinding, syrup making, fence-rail splitting, and an operating whiskey still, to name just a few activities. Wagon rides, biscuit making on a wood stove, and butter churning add to the nostalgia. All the crafts featured are handmade. (504) 878-9343

Dixie Jubilee Horse Show

Oct. 28–Nov. 1: Baton Rouge. Over 600 head of Walking Horses and American Saddle Horses from around the country show off their finer points. (504) 383-1404

Christmas Festival of Lights

Dec. 5: Natchitoches is set aglow with lovely Christmas lights throughout downtown. A parade in the afternoon, and evening fireworks precede the lighting. Bands and dancers performing on the riverbank add to the merrymaking. (318) 352-8072

Northeast Louisiana Livestock Show

Feb. 8–12 (tentative): Delhi. Head for the stockyard to check out the latest crop of livestock. A parade on the 10th puts the town in a festive mood. (318) 878-3792

MINNESOTA

Minnesota Office of Tourism
250 Skyway Level
375 Jackson Street
St. Paul, Minnesota 55101
(800) 328-1461 or (800) 652-9747

Utschtallung

Sep. 12: Mountain Lake. Wander through German heritage arts and crafts booths and sample ethnic foods. A tour of seventeen restored buildings (circa 1900) will give an idea of life at the turn-of-the-century. (507) 427-3456

Apple Fest

Sep. 18–20: La Crescent. Apple is king for the grand parade, pancake breakfast, 10k Cider Run, Appletrot Marathon, Apple Fest Open Golf Tournament, arts and crafts fair, horse show, trap shoot, soap-box derby, and much more. Bus tours take visitors through local orchards and packing plants. An apple-pie stand and chicken BBQ should appeal to the hungry. (507) 895-2800

Paulucci Planetarium Christmas Program

Dec. 1–31: Hibbing. What did the sky look like in Bethlehem 2,000 years ago? Astronomers' studies are the basis for the seasonal program "The Christmas Star" which uses many types of film and slide projectors and

sound systems. Telescope observing (weather permitting). (218) 262-6720

Norwegian Christmas

Dec. 12: Milan. Rosemaling (painting on wood) and Norwegian knitting are just two of the arts and crafts demonstrated. Cross-country ski tours, sleigh rides, and ice skating will keep your cheeks rosy for the visit from St. Nick. Traditional Norwegian music and dancers create a festive mood for tasting potato *klub*, *romme-grot* (pudding), baked pastries, and more. (612) 734-4715

Winter Sports Festival

Jan. 13–31: Duluth. Pull on your long johns if you enjoy watching major winter competitions including downhill and cross-country skiing, hockey, hang gliding, sled-dog racing, curling, auto racing, and flat-course luge. Winter camp-out demonstrations, ice sculptures, hayrides, and a *biergarten* may interest the nonsportive. (218) 724-3307

International Peanut Butter and Milk Festival

Jan. 30–Feb. 6: Litchfield. Dairy town Litchfield sends a delegation to sister city Hartford, Alabama, during Peanut Festival time in October, and Hartford reciprocates during this week of winter sports in the northland. Besides sharing ideas, good food, and friendship, activities include ice fishing, snowmobiling, skiing, and sleigh rides. (612) 693-7707

MISSOURI

Missouri Division of Tourism
P.O. Box 1055
Jefferson City, Missouri 65102
(314) 751-4133

Ozark Extravaganza

Sep. 10–13: Rolla. Y'all come now. Elly Mae Clampett (Donna Douglas) will be on hand to enjoy the antique, classic, and street-rod cars on display. A tri-state truck pull, antique tractor pull, demolition derby, and off-road challenge round out the automotive events. Continuous live entertainment will include marching bands and cloggers. Browsers will enjoy the gigantic swap meet, arts and crafts, and antiques. (314) 364-7600

Maple Leaf Festival

Oct. 12–17: Carthage. Enjoy John Philip Sousa amid the colorful leaves of autumn. Twenty bands join in the parade and four-state band festival competition. An auto show is set up on the town square along with arts and crafts and entertainment. (417) 358-2373

National Corn Husking Championship

Oct. 16–18: Marshall. Friends, visitors, and countrymen, lend us your ears. Missouri corn huskers compete in state finals Saturday. On Sunday, huskers from eleven states will compete for the national title. Winners are often from the seniors division. Other activities include a fishing contest, horseshoe pitching, square dancing, 5k run, pony pull, antique and modern machinery displays. (816) 886-3324

Hannibal Folklife Festival

Nov. 7–8: Hannibal. That ole man river is the backdrop for this celebration of the 1800s. Volunteers in period costumes will demonstrate crafts, music, dance, and food. More visitors each year come in costume, too. Street musicians and jugglers roam Main Street near Mark Twain's home. Storytelling, Indian war paint, and games for the kids. (314) 221-6545

Christmas in Bethel

Dec. 6: Bethel. German drinking-custard is one of the treats in this decorated historic 1840s German settlement. An ethnic smorgasbord keeps hunger at bay. Concerts throughout the day and caroling in English and German provide festive music. Participants in the Christmas tree decorating contest may sell their handmade ornaments. A candlelight vespers service brings the day to a close. (816) 284-6493

MONTANA

Travel Montana
Department of Commerce
1424 9th Avenue
Helena, Montana 59620
(800) 548-3390 or (406) 444-2654

Threshing Bee and Antique Show

Sep. 26–27: Culbertson harks back to early farming times as steam engines are used for threshing and old-fashioned lumber sawing is demonstrated. Peruse beautiful antique cars and listen to an upbeat fiddlers' jamboree for more old-time fun. (406) 787-5821

COURTESY HANNIBAL ARTS COUNCIL

Bison Roundup

Oct. 5–6: Moiese. Come view the shaggy symbols of the West that once thundered over the Great Plains at this annual roundup held to cull the herd. (406) 644-2211

Mining City Home Tour

Dec. 13 (tentative): Butte. Historic private homes, decorated according to a chosen theme, are open for self-guided tours. Past themes have included Nutcracker Suite, Ice Princess, Sugar Plum, Victorian, Oriental, and Romantic Christmases. (406) 494-5595

Bobby Burns Night

Jan. 23: Miles City. In honor of poet Bobby Burns's birthday, Scots gather for Highland fun including sword dances and of course the Highland fling. (406) 232-1828

Whitefish Winter Carnival

Feb. 5–8: Whitefish. Join in the winter merriment featuring creative ice sculptures, torchlight skiing, fireworks, and a game-filled carnival. (406) 862-3501

NEBRASKA

Nebraska Division of Travel and Tourism
Department of Economic Development
P.O. Box 94666
Lincoln, Nebraska 68509-4666
(800) 228-4307 or (402) 471-3111

The Willow Tree Festival

Sep. 5–6: Gordon's first settlers chose a willow tree as the starting point for their new town, and the tree is now a local landmark honored in the title of this performing and visual arts festival. Puppets, jugglers, and magicians delight the young ones, while chamber music and gospel and country-western singers entertain adults. (308) 282-0661

Nine-Mile Prairie Living History Festival

Sep. 19–20: Lincoln. Discover the allure of the prairie at the Nine-Mile Prairie preserve on the outskirts of the city as naturalists in nineteenth century garb offer guided trail tours. Old-time music resounds through tipi encampments of Indians and mountain men, while skills like blacksmithing and quilting are demonstrated. Readings from Willa Cather's work provide insight into pioneer prairie life. (402) 488-5256

Renaissance Festival

Sep. 27: Filley. Gather round, ye lords and ladies, for a medieval and Renaissance affair. Come in costume and you may win a prize. The Society for Creative Anachronism acts out jousts and performs period music. A traffic-directing knight is a crowd favorite, while food and games provide other diversions. (402) 228-1679

Nebraska Country Music Foundation Festival

Oct. 18–24: Hastings. Treat your ears to country tunes performed by up-and-coming

songwriters and musicians as they compete for awards. Promising artists from around the country and abroad attend, while experienced pros like Bob Wills's Texas Playboys come to provide encouragement. (402) 756-5541

Holly Fest

Nov. 7–8: Ord. Homemade arts and crafts ranging from quilts and afghans to ceramics and paintings are on display and for sale, along with tasty goodies like homemade jelly. (308) 728-3920

Jolly Ringers Indoor Horseshoe Tournament

Jan. 17: Lexington. Take aim and pitch horsehoes to your heart's delight at this tournament open to ringers of all skill levels. Purses are awarded to the best ringer in each class. (308) 324-3480 or 537-2665

NEVADA

Nevada Department of Tourism
Capitol Complex
Carson City, Nevada 89710
(702) 885-3636

National Championship Air Races and Air Show

Sep. 17–20: Reno. Thrills and death-defying stunts are provided by skillful pilots who compete and entertain in this one-of-a-kind event. Eight races per day in classes ranging from small homemade aircraft to WW II fighters keep the crowd on the edge of their seats. The Air Show program offers military and civilian displays, fly-bys, and aerobatics, including stunts such as wing walking. (702) 826-7500

Meadow Valley Days

Sep. 18–21: Caliente. Best hand wins in the thirty-mile poker run. All types of vehicles make the circuit as participants pick up a card at each of five stations, then go for home. Other activities include gymkhana events, grand opening of the Box Car Museum, coed teams competing in one-hit slow-pitch softball, a carnival, and a spaghetti dinner in the park. (702) 726-3637 or 726-3129

Fish Derby

Nov. 27–29: Walker Lake. Need an excuse to go fishing? Big prize money can be taken home by fishermen who catch a tagged cutthroat trout or the heaviest fish of the day. Fishing can be from shore or boat. Door prizes, too. (702) 945-5896

Cowboy Poetry Gathering

Jan. 28–30: Elko. Working cowboys who write poetry, storytellers, and balladeers from all over the West share their work. Displays of cowboy crafts, art exhibits featuring paintings and photography, older Western films, yodeling, and acoustical guitar music are offered for the enjoyment of visitors. Contact Tara McCarty at (702) 738-7508

NEW MEXICO

New Mexico Economic Development and Tourism Department
Bataan Memorial Building
Santa Fe, New Mexico 87503
(800) 545-2040 or (505) 827-6230

San Juan Senior Olympics

Sep. 9–12: Farmington. Let the games begin! Competitions include pool/billiards, golf, horseshoe pitching, bowling, track and field, and swimming, with a dance closing the events on Saturday night. (505) 326-3311, ext. 264 or 327-7701

Aspenfest

Sep. 23–Oct. 3: Ruidoso. When autumn leaves turn to gold, the celebration begins, starting with the Golden Aspen Motorcycle Rally on Sep. 23, followed by a parade, State Marching Band Contest, Seventh Annual New Mexico State Open Championship Chili Cook-off, and the Aspenfest Ball on Oct. 3. Subsequent days' events include the Mountain Challenge Cup (bike race), Barbershop Harmony Music Festival, Alpine Wurstfest, and an antique car show, with entertainment and arts and crafts throughout. (505) 257-7395

Peanut Valley Festival

Oct. 16–18: Portales. Get your roasted peanuts here. Tour a peanut mill and visit Fine Arts Alley. An old-time photographer waits to capture your image. Live entertainment, craft demonstrations, arts and crafts booths, a chili-pepper roast, and stands serving ethnic foods will capture your attention. Ask for Lisa, (505) 562-2631.

Winter Antique and Collectible Show

Jan. 9–10: Las Cruces. Fight those after-the-holidays blues. Find that special antique you didn't get for Christmas. Early collectibles include furniture, glassware, paper, and religious items, some specifically from the Southwestern region. (505) 524-4203

Winter Carnival

Jan. 16–17: Red River. You should be able to get a good seat to watch downhill and cross-country ski races — the ski area comes right into town. The celebrity show benefits the "Make a Wish" charity. Other events to enjoy are snowman and ice sculpture contests, dog-sled races, and a torchlight parade. (800) 348-6444 or (505) 754-2366

NORTH DAKOTA

North Dakota Dept. of Tourism
Liberty Memorial Bldg.
Capitol Grounds
Bismarck, North Dakota 58505
(800) 437-2077 or (701) 224-2525

Makoti Threshing Bee

Oct. 3–4: Makoti. Old-time steam threshers and tractors chug down the street in a pre-threshing parade. Live music by fancy fiddlers and a comedy group provide tunes and lots of laughs. Tours through an operating sawmill are also offered. (701) 726-5693

Northern Plains Ethnic Festival

Oct. 9–11: Dickinson. Discover the cultural heritage of the northern plains region through the food, music, dance, clothing, and crafts of Ukrainians, Russians, Scandinavians, Czechs, American Indians, and other ethnic groups. (701) 227-2125

Pastaville, U.S.A.

Nov. 13–14 (tentative): Minot. Men, if your legs are pale and skinny, you have a good chance of winning the spaghetti legs contest. Those with a little more muscle can show off their gams in the rigatoni run. To refuel after the run, try a piece of reportedly the world's largest lasagna at this event designed to promote the use of pasta. (701) 852-6000

Ye Olde Christmasse Feaste

Dec. 4–5: Grand Forks. Sit on the stage of a concert hall designed to look like an old castle and enjoy traditional English Christmas fare while madrigal singers serenade you. A student art show and sale is also held. (701) 777-4211

Cross-Country Ski Loppet

Jan. 24: Mandan. Enjoy the lovely winter scenery of the Missouri River Natural Area as you glide along over the snow. (701) 224-4887

OKLAHOMA

Oklahoma Tourism
Marketing Services Division
500 Will Rogers Building
Oklahoma City, Oklahoma 73105
(405) 521-2406

Cherokee National Holiday

Sep. 4–7: Tahlequah. To celebrate the establishment of the Cherokee Nation, the Cherokee host a slew of events including archery, horseshoe pitching, tennis, volleyball, golf, and softball tournaments, a powwow, rodeo, blowgun contest, cookoff, and holiday run. (918) 456-0671

Great Labor Day Raft Race

Sep. 4–7: Sand Springs to Tulsa. Put on your thinking cap to design an original raft for this eight-mile race down the Arkansas River on Labor Day. A rodeo, carnival, and parade precede the race in Sand Springs, while Tulsa hosts fireworks on the 6th. Live music and a children's carnival cap off the festivities at the finish line. (918) 245-8460 or 582-0051

Dune Buggy & Drag Races

Oct. 11: Little Sahara State Park, Waynoka. Souped-up autos and dune buggies zip down a 100-yard track in the sand dunes of this unusual Oklahoma park. (405) 824-1471

Cheese and Sausage Festival

Nov. 6–7: Stillwater. Nibble on tasty dishes prepared to introduce the public to new kinds

of sausages and less familiar types of cheeses. Children can make friends with four-legged creatures at the petting zoo while their parents enjoy arts and crafts by Oklahoma artisans. (405) 624-6060

International Finals Rodeo

Jan. 21–24: Tulsa. You'll see top-notch roping, racing, and riding as cowpokes compete for world titles in the seven standard rodeo events and for the "All Around Cowboy" title. Miss Rodeo U.S.A. is also selected. (918) 583-5522

Indoor Chili Cookoff

Feb. 27 (tentative): Clinton. Whoowee! Discover just how warming chili can be at this winter cookoff (C.A.S.I. rules). Entrants must concoct their fiery dishes from scratch on the scene. (405) 323-2222

OREGON

Economic Development Department
Tourism Division
595 Cottage Street, N. E.
Salem, Oregon 97310
(800) 547-7842 or (800) 233-3306

Melon Festival

Sep. 11–13: Winston. The harvest of autumn fruit brings this community out to celebrate. The whole family will enjoy the parades, carnival, twenty-one-and-under talent show, stage entertainment, BBQs, arts and crafts, and the luscious taste of cantaloupe and watermelon. Contact Ralph Rawson at (503) 679-9297.

Pendleton Round-Up and Happy Canyon Pageant

Sep. 16–19: Pendleton. Don't blink, you might miss something at "the fastest moving rodeo in America." Events are scheduled so that there's no lull in the excitement. Wild horse races, Indian races, baton races, and pony express races keep things moving. The colorful night pageant "Happy Canyon" recalls the time from early Indian culture to the wild frontier towns. (800) 824-1603 or (800) 524-2984

Mushroom Festival

Oct. 10–11: Falls City. You won't find hot dogs served here. Treat your taste buds to gourmet mushrooms — deep-fried Chanterelles, pasta and mushrooms, barbecued Pine mushrooms, and take home some dried Oregon black Morels. For those interested in fungi, the Mycological Society is having its annual membership drive. A stroll among arts and crafts booths caps the autumn weekend. (503) 787-3325

Bayberries and Holly

Nov. 21: Bend. This juried arts and crafts show offers high-quality, unique, one-of-a-kind pieces. A fashion show highlights handmade clothing. Several booths feature specialty dolls made of porcelain, fabric, and wood. A guest author hosts an autograph party while a guest artist demonstrates his craft. Homemade breads and candies available at food booths. (503) 388-0053

North Coast Barbershop Quartet Cabaret

Jan. 15–16: Seaside. Groups from the Northwest present close harmony in skits at the dinner show on Friday night, and on Saturday in the cabaret show. (503) 738-6391

Seafood and Wine Festival

Feb. 26–28: Newport. The south end of the bay is the perfect place to enjoy a slow walk among the many booths offering handcrafted jewelry, pottery, art, foods featuring seafood, and wines of the Northwest by the taste or the bottle. (503) 265-6237

SOUTH DAKOTA

South Dakota Division of Tourism
Box 1000
Pierre, South Dakota 57501
(800) 843-1930 or (800) 952-2217

Black Hills Sawdust Day

Sep. 12: Spearfish. Timber! Tree felling is just one of the contests held to honor the timber industry. Other ways to earn prizes and prize money include saw bucking, ax throwing (both men's and ladies' contests), firewood splitting, chain-saw throwing, and an unusual bed race. A dance in the evening brings the festivities to a close. (605) 642-2626

Beef 'n Fun Day

Sep. 12: Mobridge. The merchants of this town on Lake Oahe (a top U.S. walleye fishing lake) thank the public with one of the largest free attractions in South Dakota. An antique and classic car show, livestock show, tug-of-war, BBQ beef lunch, stage entertainment throughout the day, and a street fair of Dakota-produced items keep visitors busy. (605) 845-2387

Corn Palace Festival

Sep. 12–20: Mitchell. Come on, let's polka. Ten polka bands from all over the U.S. keep polka fanciers whirling during the last three days of this harvest celebration. National headliners Charlie Daniels, Doug Kershaw, Eddie Rabbit, Sylvia, Christie Lane, and the Eddie Skeets Band providing big band sounds are on hand, too. Main Street is blocked off for the midway/carnival and agricultural displays. (605) 996-7738

Custer State Park Buffalo Auction

Nov. 21: Custer. About 270 surplus cows, calves, and two-year-old bulls are culled from the largest buffalo herd in North America during the roundup in October, then auctioned at this one-day event. Contact Ronald Walker at (605) 255-4515.

Snow Queen Festival

Jan. 2–9: Aberdeen. You may see a Guinness Record set here with a try at the world's tallest snowman (over forty feet). A talent competition is included in the state junior and senior Snow Queen pageants which conclude with the coronation and a banquet. Visitors may also enjoy the hockey tournament and swim meet. (605) 225-2320

Winter Farm Show

Feb. 11–17: Watertown. Dodge midwinter cabin fever and take in livestock shows and sales and 4-H exhibits. A magician and a clown provide entertainment for the kids. Needlework exhibits, fashion shows, and a Chinese cooking demonstration are also presented. (605) 886-5814

TEXAS

Texas Travel & Information Division
State Department of Highways
11th and Brazos streets
Austin, Texas 78701
(512) 463-8588

Kerrville Bluegrass Festival

Sep. 4–6: Kerrville. Relax in a beautiful outdoor natural amphitheater as dueling banjos go at it in the bluegrass banjo championship. Stroll through the crafts village while bands also compete. (512) 257-3600

Texas International Wine Classic

Sep. 25–26: Lubbock. Savor the essence of fine wines from Texas and other American vintners at the grand tasting and learn about the wine industry through brief talks by wine experts. (806) 763-4666

East Texas Fire Ant Festival

Oct. 10–11: Marshall. Get along, little fire ants. In the fire ant roundup, contestants devise ways of corraling the fiercely stinging critters without getting stung. Other wacky contests include making up fire ant calls (mating, feeding, and alarm calls), bubblegum blowing, beverage coaster throw, pizza fling (crust only), and duck calling, as well as a chili cookoff. (214) 935-7868

Galveston Island Jazz Festival

Nov. 13–15: Galveston. Jazz buffs can get their musical fix at several free concerts around the island by local and big-name bands. The Phil Woods Quintet performs on the 13th. (409) 763-4900

Texas Citrus Fiesta

Jan. 23–31: Mission. See unique fashions crafted from citrus and other products by covering cloth with pulverized items including orange peel, citrus seed, and onion skins. In the parade of oranges, floats are decorated with thinly sliced citrus stapled to the sides. An armadillo race and folklorico dancers offer less fruity amusements. (512) 585-9724

Southwestern Livestock Show & Rodeo

Feb. 5–13: El Paso. Bull riding, team roping, barrel racing, saddle bronc riding, bareback bronc riding, and other exciting

COURTESY TEXAS CITRUS FIESTA

rodeo events draw the nation's top cowboys. Country western music, horse and livestock shows, and an International Range Bull Sale are also on the agenda. (915) 532-1401

UTAH

Utah Travel Council
Council Hall/Capitol Hill
Salt Lake City, Utah 84114
(801) 533-5681

Utah Shakespearean Festival

Sep. 1–5: Cedar City. Sit under the stars and enjoy alternate evening performances of *The Comedy of Errors*, *Richard III*, and *Much Ado About Nothing*. (801) 586-7878

Autumnfest

Sep. 11–13: Ogden. Union Station is the site of three days of fun, beginning with a parade of clowns, jugglers, dancers, and a marching band that precedes the (Almost) Anything Goes Masquerade Ball on the 11th. The good times continue through the weekend, with a melodrama, Golden Spike Bicycle Race, street dance, and handcar race. (801) 394-ARTS

Fat Tire Festival

Oct. 27–Nov. 1: Scenic Moab hosts a mountain bike extravaganza complete with a bicycle poker run, orienteering ride, guided rides through the area, and an eighteen-mile ride along the Colorado River, returning via jet boats. (801) 259-5333 or -5223

Torchlight Parade

Dec. 24: Park City. Santa Claus on skis leads the torchlight parade down the mountain as awed spectators at the bottom enjoy festive carolers. A candlelight service precedes the parade. (801) 649-8111

Statehood Day

Jan. 4: Logan. In honor of its centennial this year, Utah State University hosts tours of historic campus buildings on Statehood Day. Vocal and instrumental performances and demonstrations at the school's living history farm round out the activities. (801) 533-5755

WASHINGTON

Washington Dept. of Commerce and
Economic Development/Tourism Division
101 General Administration
Olympia, Washington 98504
(800) 541-9274 or (800) 562-4570

Harbor Days

Sep. 5–6: Olympia. Tugboats are dockside for viewing at Percival Landing in the heart of historic and revitalized downtown Olympia. Races of vintage boats, sailboats, and model boats provide interest for everyone in the family. A stroll through the commercial maritime trade show, and arts, crafts, and food booths should appeal to all. (206) 753-8183

Autumn Leaf Festival

Sep. 26–Oct. 4: Leavenworth. This Bavarian-style village is the setting for an outstanding fall event. A large parade with entries and bands from all over the Northwest kicks off the festivities. A flea market, art in the park, continuous entertainment, street dances, and booths specializing in German and Bavarian foods are but a few of the attractions. (509) 548-7914

Quality Doll and Teddybear Show

Oct. 17–18: Puyallup. Want to learn how to make a doll or teddybear? Booths offer informative books and supplies for making your own. Exhibitors feature handmade originals, antiques, and reproductions of antiques. Specialists are on hand for those dolls and bears needing appraisals or emergency surgery. (503) 284-4062

Ladybug Bazaar

Nov. 14: Battleground. Offering only handcrafted items, booths feature tole painting, needlework, wood toys, stuffed animals, and ornaments, to mention a few. One hour is set aside for handicapped shoppers. Babysitting available. (206) 687-4294 or (206) 687-3372

Santa Train — Puget Sound and Snoqualmie Valley Railroad

Dec. 5, 6, 12, 13: Snoqualmie. All aboard to ride with Santa on the old steam engine train to North Bend. Santa carries candy for the kids. Passengers may get off to browse or shop and catch the next train back. (206) 888-1555 or (206) 746-4025

WYOMING

Wyoming Travel Commission
I-25 at College Drive
Cheyenne, Wyoming 82002-0660
(800) 225-5996 or (307) 777-7777

Renaissance Faire

Sep. 13: Sheridan. Period music accompanies visitors wandering among the arts and crafts booths at this gathering sponsored by the public library. Winners in the costume contest get prizes. Children's games keep the young busy. Call Michelle Havenga at (307) 674-8585.

Fall Arts Celebration

Sep. 18–Oct. 12: Jackson. The beautiful Tetons present a magnificent backdrop for the visual and performing artists giving studio tours, demonstrations, workshops, and lectures on art and photography. Belly dancing, concerts, and theater performances round out an active artistic experience. (307) 733-3316

Jackalope 50/100 Mile Horseback Endurance Ride

Oct. 10: Greybull. This endurance ride over rough country is like a visit to yesteryear for competitors. The rider who wins deserves braggin' rights to the prize buckle. The horse judged in the best condition at the race's end wins an award. The ride is open to any rider whose horse is five years old, shod, and passes a pre-race vet check. Veterinarians stand by for animal checks at mandatory stops along the route. Call Tom Van Gelder at (307) 765-2116.

Old Fashioned Christmas Celebration and Tree-Lighting Festival

Nov. 28–Dec. 12: Evanston. Santa arrives in historic Depot Square Park via horse-drawn wagon on Nov. 28. Handmade originals are featured at the arts and crafts fair on Dec. 5. Activities on Dec. 12 include snowmobile and sleigh rides in the park, food, entertainment, and children's and adults' caroling. Vouchers won in the treasure chest drawings on Saturdays can be used at local stores. (307) 789-2757

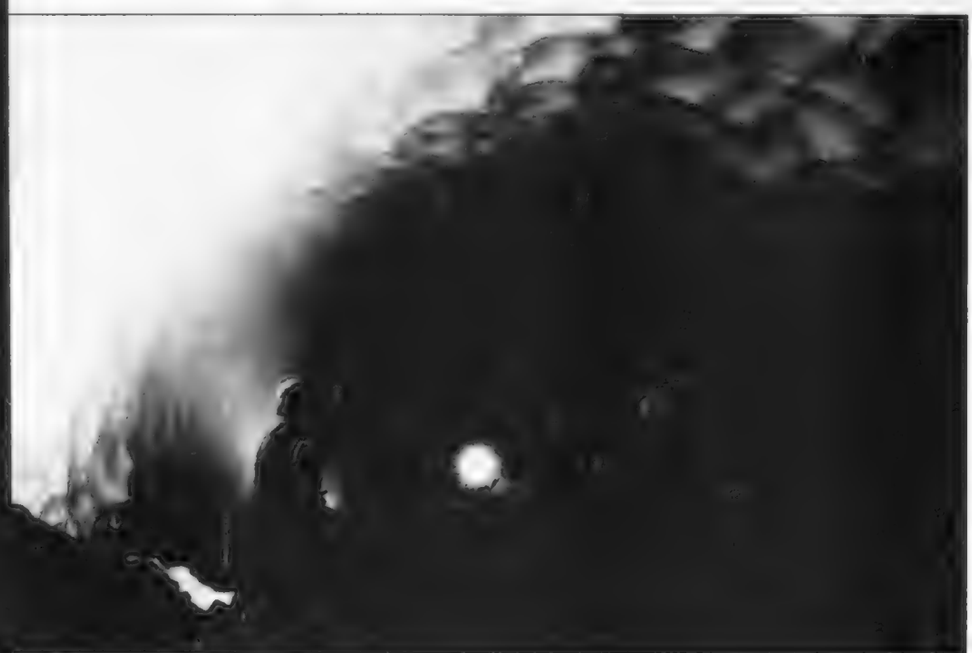
Saratoga Lake Ice Fishing Derby

Jan. 23–24: Saratoga. After spending a frosty time out on the ice fishing for tagged trout, soak in the hot springs, free and open twenty-four hours. Cash prizes go to anglers catching tagged fish or the largest fish of each species. (307) 326-8855

Wild West Winter Carnival

Feb. 15–28: Riverton. Nationally known speedsters in fuel-injected snow machines compete in the International High Altitude Speed Run Calcutta. The many other activities in this winter spectacular include a parade, ice sculpture contest, buffalo feed, fireworks, torchlight parade, treasure hunt, artists' quick draw contest, several snowmobile contests, and golf, bowling, and softball on the ice. (800) 227-8483

WESTERN GEOLOGY ILLUSTRATED



Inside steam cave at Mount Rainier

PHOTO BY E. P. KIVER

Fire under Ice: The Steam Caves at Mount Rainier National Park

by Stephen L. Harris

Dominating the Cascade Range skyline southeast of Seattle, Mount Rainier (elevation 14,410 feet) is the best-known as well as the highest peak in the Pacific Northwest. Rainier is also the central feature of the only national park to combine two of nature's most awesome forces — volcanic fire and glacial ice.

While millions of people visit Mount Rainier National Park every year, relatively few are aware that this dormant volcano not only supports the largest glacier-fields in the United States south of Alaska but also contains the nation's most extensive system of steam caves. Located inside Rainier's two ice-filled summit craters, these caves form a labyrinth of tunnels and vaulted chambers about one and a half miles in total length.

Among the rarest of geologic phenomena, such interconnecting ice tunnels are known to exist at only two other mountains in North America — at Alaska's Mount Wrangell and at Mount Baker, Rainier's Cascade neighbor. The creation of the tunnels depends on an unusual combination of factors that nature almost never brings together in one place. The cave-making recipe calls for: a steady emission of volcanic gas and heat, a heavy annual snowfall at an elevation high enough to keep it from melting during the summer, and a bowl-shaped crater to hold the snow.

Snow accumulating yearly in Mount Rainier's summit craters is compacted into a dense form of ice called firn, a substance midway between ordinary ice and the even denser crystalline ice that composes glaciers. Heat rising from numerous steam vents (fumaroles) along the inner, crater walls melts out chambers between the rocky walls and the overlying icepack. Circulating currents of warm air then melt additional openings in the firn ice, eventually connecting the individual chambers. In the larger of Rainier's two craters, a continuous passageway extends two-thirds of the distance around the crater's interior.

To maintain the cave system, the elements of fire under ice must remain in perfect balance. Enough snow must fill the crater each year to replace that melted from below. If too much volcanic heat is discharged, the crater's icepack will melt away entirely, and the caves will vanish along with the snows of yesteryear. If too little heat is produced, the ice (replenished annually by winter snowstorms) will expand, pushing against the enclosing crater walls and smothering the present caverns in solid firn ice.

Mount Rainier's steam cave system has remained relatively stable since it was first discovered in 1870, when two climbers making the first official ascent took refuge in ice caverns along the crater rim. Like many a benighted climber since, Hazard Stevens and P. B. Van Trump spent a miserable time, half-scalded by steam jets on one side and frozen by gale-force winds on the other. Without lanterns, they did not explore the deeper tunnels that extend at least three hundred and sixty feet below the ice surface.

When Stevens and Van Trump made their discovery, the present caves had probably existed for only a few years. During the mid-nineteenth century a meltwater lake may have occupied Mount Rainier's crater, if the report of a Yakima Indian named Saluskin is reliable. Recorded when Saluskin was an old man, his account states that in 1855 he guided two "King George men" — the Indians' term for Caucasians — to a base camp on Rainier's east flank, from which the two adventurers ascended the Emmons Glacier to the summit. Upon returning, they told Saluskin that there was "ice all over top, lake in center and smoke or steam coming out all around like sweat house."

The presence of a steaming lake at Mount Rainier's summit in 1855 seems plausible considering that eyewitnesses recorded numerous small eruptions of the volcano during the 1840s and 1850s. Increased heat emis-

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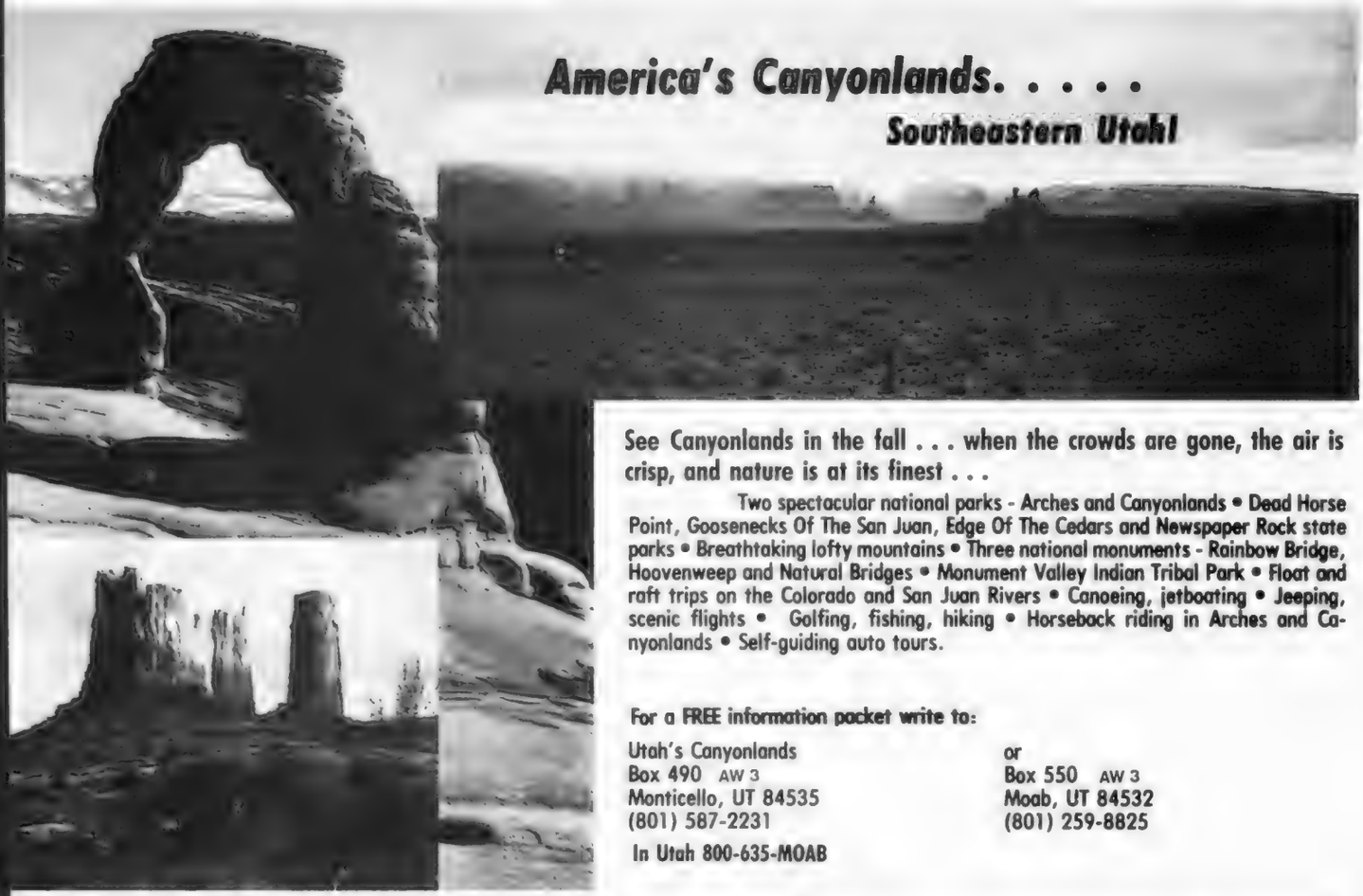

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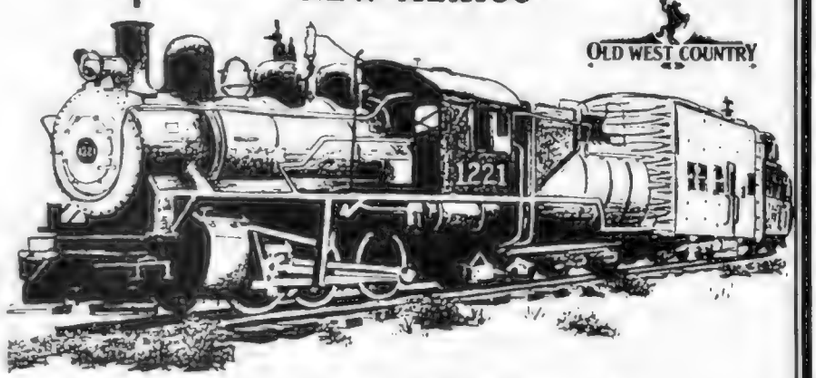

Engine #1221, on display at the Tourist Information Center — 800 E. Pine Street Art by Holly Strand

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(505)546-2674 / Deming, New Mexico 88031

NEW MEXICO USA

sion during this eruptive activity would have transformed the crater icefill into a sizable body of standing meltwater. Even today a meltwater pool about 120 feet long and 18 feet deep exists in Rainier's smaller (west) crater. Concealed by an overarching canopy of firn ice more than 14,000 feet above sea level, it is the highest such pond on the continent.

In 1975 Rainier's northern sibling, Mount Baker, demonstrated how quickly a crater lake can form, radically altering the volcano's steam cave system. That March witnessed a sudden and dramatic increase in the heat and volcanic gas issuing from Sherman Crater, a large funnel-shaped vent located about 1,000 feet below Baker's heavily glaciated summit. Spewing clouds of steam and ash, Mount Baker's numerous fumaroles began ejecting sulphur at the rate of 21,000 pounds per hour. Reacting like snowballs on a frying pan, the crater icepack rapidly broke up, exposing parts of the crater floor and forming a shallow acidic lake that measured about 164 by 230 feet.

Less than a year before this thermal event, the author had joined the first expedition to survey and map the maze of tunnels and caverns in Sherman Crater. At that time one could enter the cave system through openings in the icepack along the crater's western rim and follow a lofty ceilinged passageway all the way across the crater floor (about a third of a mile), emerging at a huge gap in the crater's eastern wall where pulsating steam jets shot columns of vapour hundreds of feet into the air.

Led by Dr. Eugene P. Kiver of Eastern Washington University, our party descended into the Stygian darkness of the unknown. We were probably the first to penetrate deep into Baker's steamy caverns because the caves are off the main climbing routes and are so permeated with volcanic gases, including carbon dioxide and carbon monoxide, that anyone trying to explore them must come equipped with gas masks.

Today Mount Baker's steam and sulphur production continues to operate significantly above pre-1975 levels, although thermal action has declined somewhat from the 1975–76 maximums. In 1977 an ice avalanche from the north summit buried the former lake site so that if a lake continues to exist, it is now subglacial.

Subject to sporadic change from fluctuating heat emissions, the little-known tunnels presently honeycombing the craters of Mount Rainier and Mount Baker are as temporary as they are unique. They will vanish during inevitable future eruptions, their dissolution

PHOTO BY E. P. KIVER

Steam jets in Mount Baker crater

creating a major volcanic hazard. Mount Rainier's east crater now contains snow and ice equivalent to a billion gallons of water, enough to form a good-sized lake. When such a lake forms, it is likely to burst through the confining crater walls, already weakened by centuries of acidic gases in solution that have decayed the rock into clay and other highly friable substances.

Floods of meltwater pouring from Mount Rainier's summit craters, which stand up to 11,000 feet above adjacent valley floors, could trigger a catastrophe similar to that which claimed 25,000 lives at Colombia's volcanic Nevado del Ruiz in 1985. In a relatively small eruption, the Colombian volcano generated floods and mudflows (fluid mixtures of meltwater and rock fragments that have the consistency of wet cement) that traveled downvalley to entomb an entire city with most of its inhabitants. During the recent geologic past, Mount Rainier has repeatedly triggered mudflows of far greater magnitude than those at Nevado del Ruiz.

Mount Rainier's steam caves are both rare and ephemeral, their very existence a warning that nature's delicate balance of fire and ice is subject to rapid change without further notice.

When You Go: Beautiful Mount Rainier National Park offers stunning outdoor experiences in both summer and winter. To reach it, take Highway #161 south from Tacoma, Washington; at Elbe, take Highway #706 to the Park. Entrance fees.

CAUTION: Mountain climbers must sign in at the Ranger station and must meet certain requirements. Novices are not encouraged to attempt the climb.

For information and literature, call the Ranger station in the Park: (206) 569-2211.

Stephen L. Harris *is the author of "The Other Cascade Volcanoes" in* Mount St. Helens: Five Years Later, *published by Eastern Washington University (1987).*

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ONE FROSTY, MOONLIT MORNING IN EARLY November of 1937 a three-quarter-blood Cheyenne Indian named Milton C. "Doc" Noss picked his way up rugged, perilous terrain to the top of Victoria Peak in southern New Mexico. (Some people call it "Victorio.") A self-taught chiropodist, sometime prospector, and part-time schemer from Truth or Consequences, New Mexico, Noss was familiar with the area. He regarded the Peak as a good spot from which to scan the terrain for stray deer, his usual quarry on frequent trips there.

As Noss sat resting, his attention was drawn to a thick rock overhang, protruding far enough from the Peak to offer protection from wind and rain. After further peering, he gingerly lowered himself several feet down a vertical crevice to a roomlike formation. Wall markings convinced him it had once been more than just a temporary shelter.

In the following weeks Noss checked various levels of deeper crevices, using outcroppings or indentations in the uneven crevice walls to provide footing as he inched his way downward. After more than a month of exploration he prepared for a serious thrust, assembling ropes and strong lighting equipment to ease the arduous descent down the crevices. He knew that getting back to the surface would drain his strength to the point of exhaustion.

On this particular day his wife, Ova Noss, was with Doc. She watched as he disappeared into the earth, then built a fire a few feet from the edge of the shaft, and awaited his return. Hours passed. Near dusk he re-appeared, grimy and gasping for breath, his eyes wide with excitement.

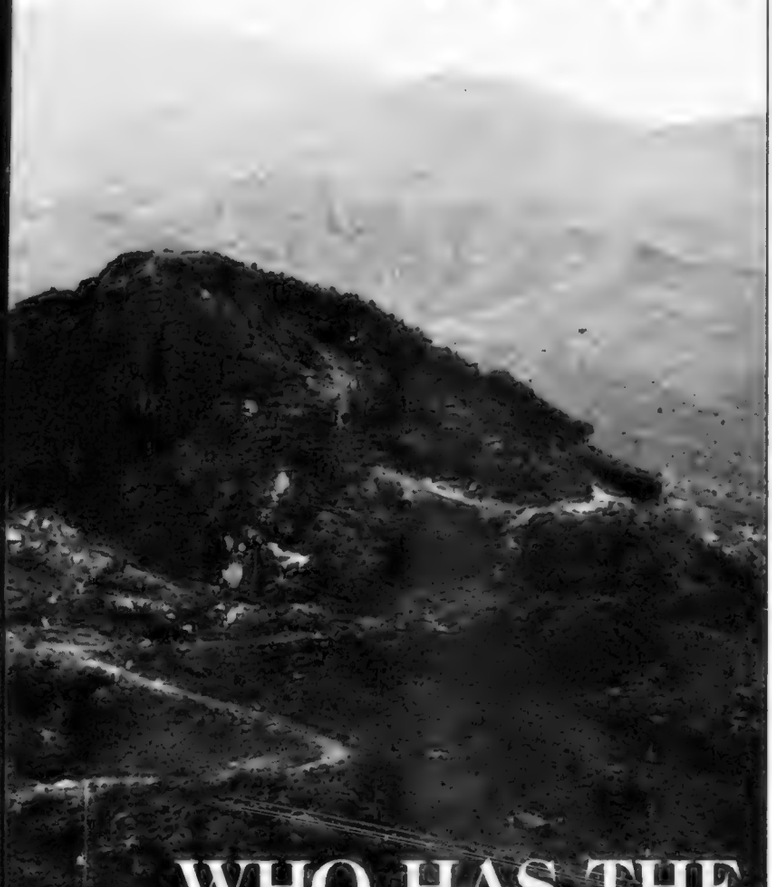
The shoulder strap on his canvas bag was taut with the weight of its contents. Noss placed it on the ground and slowly lifted the bottom to shunt the contents toward the mouth of the bag, spilling them on the ground. The bag was half-full of trinkets—old coins, medals of a religious type, and a number of silver articles. He held up a blackened bar, apparently iron or an iron ore, and tossed it to the ground a few feet from the fire.

Noss told Ova that there was a tunnel about 200 feet long leading from the base of the shaft to three large rooms. There he saw chests of ancient silver coins, a golden statue, a crown, and many religious artifacts. In one of the rooms literally hundreds of age-tarnished bars were "stacked like cordwood." The two made an effort to restrain their excitement. Noss said their find must not be revealed. He spoke quietly about possible moves they could make later, but for now, not a word to anyone.

As Noss sat on the ground, his attention was drawn to a reflection of light coming from the bar that he had tossed near the campfire. He walked over, picked it up, and saw that it was scratched where it had struck the ground. He scraped the side of the bar with a knife and pushed his thumb into the soft ore. Slowly he carved off a chip, gazed at it in stunned silence, his mind struggling to accept the awesome reality of the moment. A single, hushed word escaped his lips, "Gold!" (In its July 9, 1973, issue TIME magazine placed the value of the find at a quarter of a billion dollars. "The cache was old Aztec gold . . . 60% pure. . . . 100 tons

COURTESY WHITE SANDS MISSILE RANGE

TREASURE OF VICTORIA PEAK



WHO HAS THE MYSTERIOUS GOLD CACHE?

by Phil A. Koury

On the White Sands Missile Range in southern New Mexico, Victoria Peak hides its golden secrets. This aerial photograph shows the roads and paths made by treasure hunters in years past when the U.S. Army allowed access.

of it in all.")

Ova Noss saw her husband gradually change as the weeks and months went by. He became uncommunicative and went off alone at night to hide gold bars in crevices on and near the Peak. He made secret contacts with outsiders and when funds ran low sold half a bar worth well over $10,000 for as little as $100. He brooded over his dilemma: If he made known his discovery, he was sure that claimants would move against him. If he kept the secret, he was in violation of laws making possession of gold bullion illegal. His clandestine meetings with prospective buyers reflected a manic fear that somehow his secret would be revealed. He never disclosed the source of the gold.

AT ONE POINT, NOSS DECIDED TO TAKE THREE BARS to the U.S. Mint in Denver. His appearance with the gold understandably created a stir. An official, summoned to the counter by an astonished clerk, demanded that Noss tell where he had obtained the bars. Noss refused and quickly asked for the return of his gold. They gave him a receipt and said they would hold the bars until he showed documentary proof that he was the true owner. Noss never returned.

By the fall of 1939, having hidden several hundred bars in the immediate area of the Peak, Noss decided something had to be done to alleviate the hardship of bringing the treasure to the surface. On every visit he was forced to squeeze through a hole rimmed with jagged rock at the base of the shaft in order to reach the access tunnel. He felt that dynamite would easily enlarge the opening and hired a C. E. Montgomery, who represented himself as an explosives expert. Together they placed what Montgomery said was a charge of the proper strength. It was a good deal more than that. The "expert" touched off the charge. Stone and dirt shot upward and filled the shaft throughout its length. When the dust cleared, the shaft no longer existed—it was totally collapsed. The treasures were sealed in their tomb some 200 feet below the surface of the Peak. Perhaps forever.

Years later I interviewed a man named Joseph A. Andregg. In his youth, he had been hired by Noss to do odd jobs at the Peak. Andregg told me he remembered the dynamite incident and how "angry Noss was when the shaft blew up into the air." He recounted his travels with Noss in the latter's efforts to peddle small chunks of gold at small towns in New Mexico and Texas. He said he worked for Noss for about three years and frequently saw what he was sure were "bars of real gold."

The collapse of the shaft posed a new problem—the need for money to buy equipment to re-open it. In the winter of 1948 Noss agreed to an arrangement with a Texas contractor, Charley Ryan, whereby Ryan would pay him $25,000 for six gold bars. The two met on the day agreed upon, and an argument ensued. Visibly agitated, Noss ran toward his truck. Ryan was aware that the Indian kept a pistol in his glove compartment and fired a gun at the fleeing figure. The first shot missed, the second struck Noss in the head. He died instantly.

Charged with murder, Ryan entered a plea of self-defense. After a brief deliberation the jury returned a verdict of not guilty. It was obvious from the desultory manner in which the state conducted the prosecution that killing an Indian was not too reprehensible an act in that era of the Southwest.

After the trial, Ova Noss, a sturdy woman of considerable strength and spirit, obtained a state permit and returned to Victoria Peak to start the task of clearing debris from the shaft. She was assisted now and then by two sons and two daughters (children of a former marriage). Using a crude pulley apparatus, they were able to remove only a few feet of debris each working day.

Then came a development that brought with it extraordinary consequences. The U.S. Army announced it had just completed arrangements with the state of New Mexico to establish the White Sands Missile Range within a 4,000-square-mile area of mountain and gypsum desert. There the military and NASA would test everything from smart bombs to Mars landing modules. Immediately all proprietors and farmers were ordered to vacate the region.

The Victoria Peak area, however, was not included in the missile range acreage. So Ova Noss ignored the order. But shortly thereafter the Peak area was added to the condemned acreage. Notwithstanding, Ova showed no inclination to leave; she was determined to finish the job of re-opening the shaft.

Notice after notice was sent her by the Army and the New Mexico State Land Office. To no avail. Ova kept right on digging. Then one day in the summer of 1955, Federal marshals politely and firmly walked her to an armored vehicle, flanking her in soldierly fashion, and escorted her from the premises. It was to be her last look at the Peak for more than two decades.

At this juncture, friends rallied to her side. They dispatched requests to Senators and state officials, peppered the Pentagon with demands that Mrs. Noss be allowed to return to her diggings. These efforts were met with bureaucratic silence or terse refusals.

Friends reported that White Sands personnel were digging at Noss's site on the Peak.

THE FAITH OF NOSS PARTISANS WAS JOLTED INTO renewed activity in 1958 when an Air Force Captain, Leonard V. Fiege, stationed at Holloman Air Force base at nearby Alamogordo, disclosed he had entered a cave at Victoria Peak. What he saw that November day is contained in an affidavit that he prepared and signed. It read in part:

> I climbed the hill and found a small cave that was fairly well hidden. . . . it opened into a large shaft. I climbed through on my stomach. . . . The dust was so thick and the air so foul and hard to breathe, so I sat down on what I thought was a dust-covered pile of rocks. They were not rocks but smelted gold in bars about the size of a house brick. There were four piles of gold. I realized what I had found and grew a little excited. . . . We closed off the entrance with rocks and dirt and caved in the roof and walls to make it look like the tunnel came to a dead end. Then we left.

Fiege went to the Judge Advocate General's office at Holloman and there disclosed the nature of his find to the head of the office, Colonel Sigmund I. Gasiewicz.

What seemed wise at the moment to Colonel Gasiewicz's legally trained mind was a procedure that would put the state of New Mexico on notice. He telephoned the Land Office in Santa Fe and talked to Oscar Jordan, then Land Office attorney. His disclosure was cautiously succinct, to the effect that there was an Air Force captain in his office who had found a gold bar on the White Sands Missile Range. He asked what disposition should be made of it. Jordan advised that the gold be turned over to a federal agency, either the Treasury Department in Washington or the Secret Service office in Albuquerque.

Mysteriously, Jordan heard no more about the matter, but sometime later several military officers, including Fiege and Gasiewicz, organized a corporation to, in their words, "protect what we have found."

Again in 1961, chance played a puckish role in the career of the legend. Three friends of Mrs. Noss's reported to her that they had made an early morning trip to the Peak and there observed White Sands Missile Range personnel using excavation equipment at the Noss site. They took photos of the activity.

At that time Mrs. Noss came to Kansas City and engaged my legal help, principally to question the military at White Sands about the intrusion, which is what Ova thought it was. A week later I visited with the White Sands Commandant, General John Shinkle. He denied that any exploring had taken place at the Peak. When I showed him the photos taken by Ova's friends, he hastily explained that the activity was without his knowledge or permission and that it would be stopped immediately.

In the next several years, by letter and personal appearance, Mrs. Noss continued to badger the U.S. Defense Department, the Army, congressmen, and various New Mexico politicians in the hope they would help her reverse the Army's ban against any further exploration at the Peak.

About this time a windfall came to Mrs. Noss from a totally unexpected source. The Gaddis Mining Company entered into a contract with her by which she would give a forty percent share of her interest in the treasure, and in return the company would pay her $800 a month during the exploration period and bear all expenses in retrieving the treasures. In secret negotiations earlier the Gaddis people had persuaded the Army to grant a thirty-day exploration permit. Beginning work in

COURTESY WHITE SANDS MISSILE RANGE

(Clockwise, beginning lower left) ***Doc Noss is pictured about 1940 astride Blackie, accompanied by Buster. This partially boarded-over opening is the one that Noss took to shafts and tunnels leading to a golden treasure trove. Mrs. Ova Noss said that this is a photo of three gold bars that Doc removed from Victoria Peak in the late 1930s and hid in another location.***

COURTESY THE AUTHOR

COURTESY THE AUTHOR

July 1963, the company spent more than $200,000 in the effort to reach the caverns but cancelled the project when the Army refused to give additional time. They had hoped to penetrate the side of the mountain, enter the access tunnel, and thus bypass the collapsed shaft.

To Ova Noss, her finances at a low ebb, the summer of 1973 began on what she viewed as a proper note—a big money offer from a syndicate in Salt Lake City. I repeatedly cautioned her to keep her enthusiasm in rein, but Ova was anxious to conclude the negotiations. The offer was $150,000, of which $25,000 would be paid her immediately and the balance at $5,000 a month. Their demand: fifty-one percent of Ova's interest. The arrangement was finalized in Clovis, New Mexico, Ova's home, and the $25,000 deposited to her account in a local bank.

The Noss treasure became an embattled target caught in a cross fire of counterclaims.

THE YOUNG LAWYER SPEAKING FOR THE SYNDICATE members, names undisclosed, explained that the syndicate planned to file a lawsuit against persons holding some of the Noss gold. It was never revealed what action if any, was taken. The syndicate defaulted on its first $5,000 payment; whereupon, we formally declared the contract null and void.

At almost the same time, another event took place that piqued the imagination of treasure seekers, followers of the Noss family, and even more vigorously the national media as well (TIME, *Newsweek*, "60 Minutes," et al.). The event: testimony on national TV of John W. Dean, President Nixon's White House counsel, before the Senate Watergate Committee.

On the witness stand in late June of 1973, Dean was responding to questions from the Committee chairman, Sam Ervin. Then, suddenly, Dean volunteered a startling piece of information. He related that back in March he was at a luncheon with Attorney General John Mitchell and Chief of Staff H. R. Haldeman, when Mitchell turned to Haldeman and said, "A friend of ours, F. Lee Bailey, has some clients who have an enormous amount of gold taken from the White Sands Missile Range. They would like to sell it, but Bailey wants consent from the government so his people will not be prosecuted for possession of the stuff." Haldeman, Dean related, did not respond, and the conversation turned to other matters.

The next day, with a dozen reporters nipping at his heels, Bailey disclosed that he represented fifty clients, each with a claim to the gold, but would not reveal their names. He angrily criticized the Defense Department for refusing entry to White Sands: "If the Army will give me a helicopter and thirty minutes, I'll go on the White Sands Missile Range and bring out 292 bars of gold" (estimated value, $42 million).

Besides the Bailey group, there were other serious claimants:

Roscoe Parr, a Texan, claiming two-thirds of the treasure trove under an agreement with Noss.

Violet Noss Yancy, claiming under a valid marriage to Noss that she said took place more than a year before his death.

Fred Drolte, El Paso, Texas, claiming sixty percent of the trove.

More than thirty other lesser claims by named individuals.

By late 1973, the Noss treasure trove was an embattled target caught in a cross fire of claims, counterclaims, litigation, and considerable infighting among major claimants. The Army announced it would claim fifty percent of the treasure, prompting a heated reply from New Mexico officials that under the lease, the Army was restricted solely to surface use and not entitled to any below-surface minerals like gold or silver. At this point, there was a flurry of lawsuits. Ova Noss filed a "quiet title" action in Santa Fe district court which she hoped would halt further hostile movements by the Bailey group.

Then, New Mexico Attorney General David Norvell, in a complaint filed in the Albuquerque federal district court, asked that the Army be compelled to allow the state of New Mexico to enter the range and retrieve the treasure. The court ruled: "Entry onto the range requires the permission of both the State and the Army." The State was willing but it appeared the Army was not.

The pressure from so many, diverse sources for a re-entry onto the range finally drew a significant concession from Army officials in the Pentagon. This was in response to a plan proposed by Norman Scott, president of Expeditions Unlimited (E.U.) of Florida, a firm specializing in retrieving valuable cargoes from sunken ships. In the following months Scott became a key figure with a considerable knack for bringing calm out of chaos.

Scott's proposal was practical and logical: E.U. would organize and carry out a scientific exploration under sponsorship of the Museum of New Mexico. The Museum had a legitimate interest: the possible recovery of artifacts important to the state's history. Further, under Scott's plan, the Stanford Research Institute of Palo Alto, California (now, Stanford Research International), would install scientific detection equipment at Victoria Peak to scan the area in an attempt to pinpoint the location of the treasure rooms.

AFTER MONTHS OF CORRESPONDENCE, THE ARMY approved the plan, provided all major claimants would agree to it. By the spring of 1976, qualifying documents of consent and waiver were all in order. A few weeks before "Operation Goldfinder," as the Army dubbed it, was scheduled to start, it was delayed another six months. It finally got underway in the early morning of March 19, 1977, with a limit of ten days, extended to fourteen.

AP/WIDE WORLD PHOTOS

AP/WIDE WORLD PHOTOS

COURTESY WHITE SANDS MISSILE RANGE

(Clockwise, beginning upper left) ***During "Goldfinder," the 1977 search of Victoria Peak, a team from Stanford Research Institute of Palo Alto, California, uses a radar device to determine the presence of an underground cavern. A member of Expeditions Unlimited checks a protective grid over a mine shaft on the top of Victoria Peak during Operation Goldfinder. Sitting on the rock to the right is Dorothy Delonas, daughter of Ova Noss. During the 1977 search, the elderly Ova Noss is assisted in her climb up the Peak.***

The Bailey and Parr groups, who had opposed the plan from the start, announced they would not be on hand. Other claimants, military security personnel, and press representatives ballooned the attendance to more than a hundred. Also present were a television crew from CBS, filming a segment for "Sixty Minutes," and reporters from the *New York Times*, TIME, and *Newsweek*.

Ova Noss sat in a jeep at the foot of Victoria Peak, ready to offer suggestions to the exploration crews. Later in the week she would be flown to Clovis to retrieve some old maps that Norman Scott, the expedition leader, felt might be helpful. To Mrs. Noss's surprise, the digging and probing went forward in areas removed from the so-called Noss shaft.

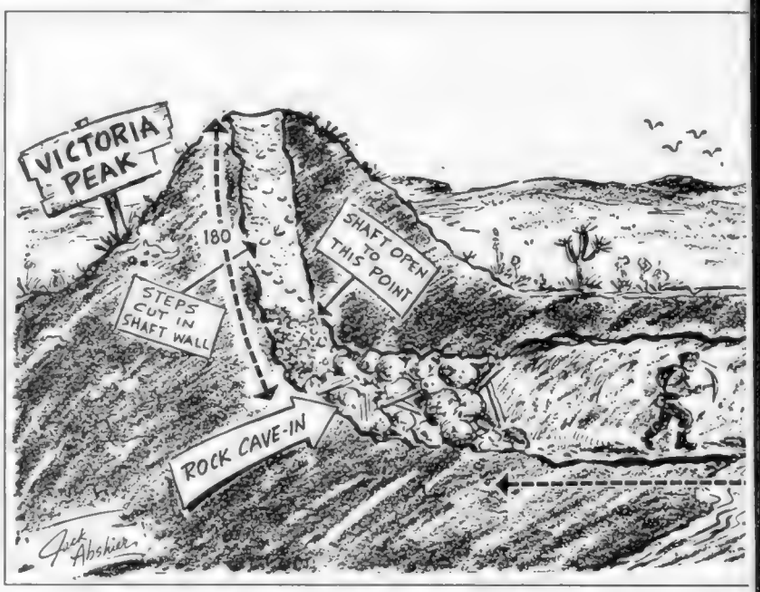
Standing on the back of a flatbed truck, Scott held morning briefings for the press. Locations chosen for the early explorations were based on suggestions of some of the "more knowledgeable claimants." On the sixth day, however, the work shifted to the Noss site. At first it appeared to be merely a perfunctory effort, but on the tenth day Scott ordered more men to the shaft in a renewed effort to remove a stubborn plug of rocks and dirt. It was obvious by then that the shift had come too late—the time allotted by the Army was running out. By the eleventh day, the excavation crew at the shaft was tapering off, while other workmen set about closing excavations at other locations.

On the thirteenth day, Scott tells the reporters that Operation Goldfinder is over.

> I do not consider the mission a failure. Our objectives were realized. We were able to determine there was no treasure in various locations where claimants told us a gold cache was hidden. The one exception is the Noss claim. We were able to document the existence of a large cavern near the Noss shaft. That's still a mystery, the real dilemma in the whole picture. And it won't be solved until someone is willing to spend a fortune excavating the blocked shaft and crevices.

The U.S. Army declared that Victoria Peak was off limits to further treasure exploration.

Scott said the present effort had cost about $90,000, that it would take two months and a million dollars to determine "whether Victoria Peak holds a gold treasure." The following day the Army declared the area permanently closed to further search. The general attitude of the reporters was reflected in a *New York Times* article: "Scott's failure will probably serve only to enhance the Noss legend, since the Stanford ground-penetrating radar device indicated the presence of a cavern far down inside the limestone mountain, just about where Noss said it was." Finally, the Stanford Research Institute,



in a show of faith in the existence of a treasure, petitioned for permission to conduct another search of Victoria Peak. The Army refused.

Mrs. Noss died in January 1980 following surgery while on vacation in Nassau, the Bahamas. It was the end of a lifelong dedication to the search for the legendary treasure.

In the following years regional historians have given the Noss discovery a place among the great legends of the Southwest. If, as some skeptics say, it is a modern folktale, it has not behaved like one. For this much is certain—it will not remain quiet for long. Nor has it. A half-dozen times in the several decades since its origin, it has risen with new vigor and plausibility, to fester and fret upon the public consciousness, forcing its followers to a deeper reflection on the evidences of its reality.

When the legend comes alive again, as it surely will, there will be a manifestation, perhaps like the one so plaintively evoked by the *Washington Post* shortly after the 1977 exploration:

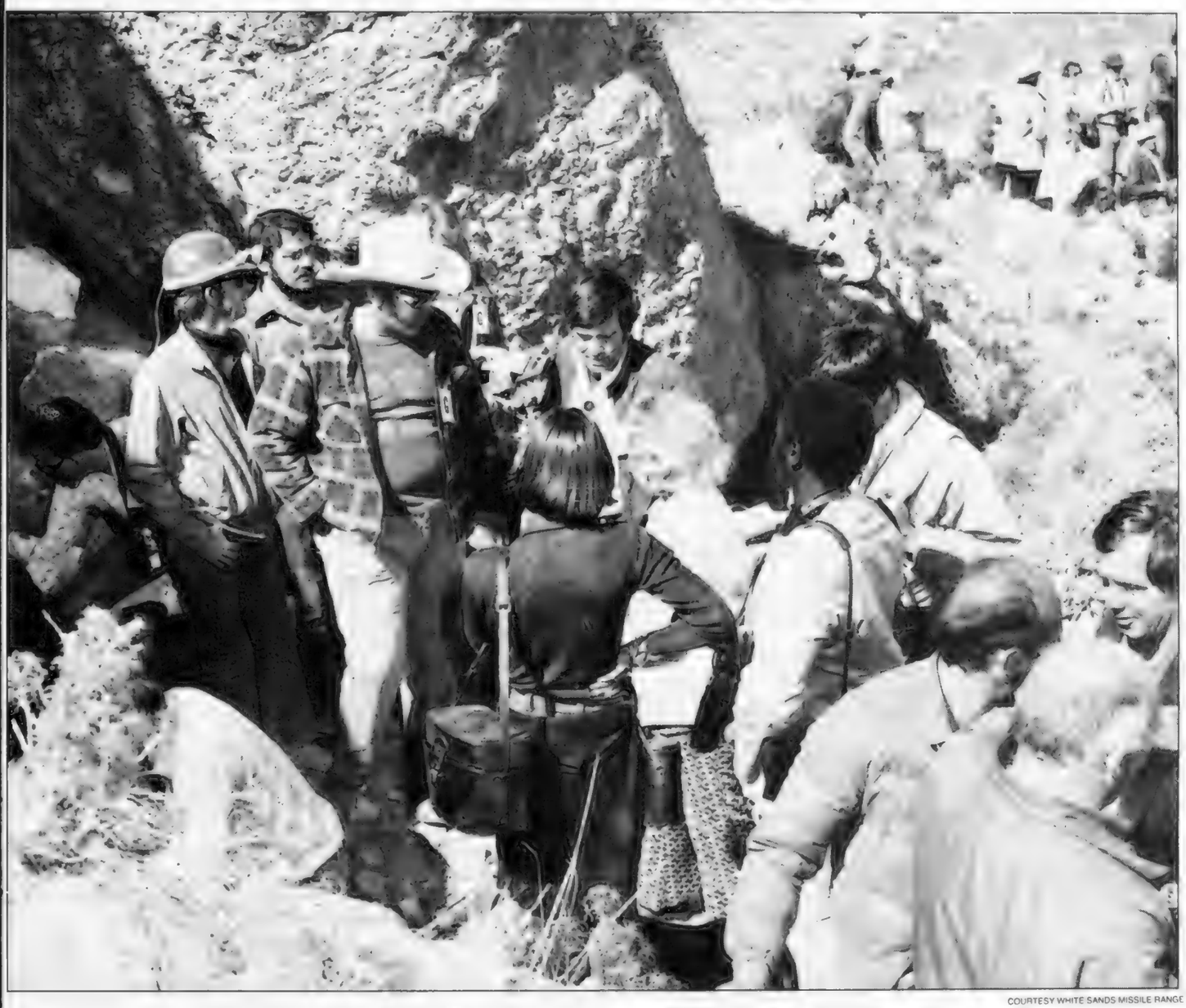
> Victoria Peak, N.M. If a ghostly cackle of laughter rings across this desolate limestone outcrop these days, it's only Doc Noss chuckling over yet another try at unearthing his legendary billion-dollar treasure trove.
>
> * * * * * *

Ova Noss called me one day to visit, as she put it, "with my old lawyer friend." The treasure was still uppermost in her mind, but her words revealed a deeper anguish: "Maybe you can't prove it and maybe I can't prove it but let me tell you this, the Army people got it. If they didn't, then most of the gold is still down in Victoria Peak."

Phil A. Koury, *an attorney, has written a book-length account of the legend,* Treasure of Victoria Peak *(paperback, $4.95 ppd.), available through Walsworth Publishing Company, Marceline, Missouri 64658. To update the story, Mr. Koury reports that Norman Scott of Expeditions Unlimited is currently interested in getting permission to re-enter Victoria Peak to explore the Doc Noss shaft.*

COURTESY THE AUTHOR

(Left) ***Jack Abshier, an artist with the*** **Kansas City Star,** ***drew this concept of Doc Noss's shaft on Victoria Peak and the tunnel leading to treasure rooms.*** **(Below)** ***During the 1977 search led by Expeditions Unlimited, reporters and photographers crowd over the peak.***



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Continued on page 94

PLACES TO STAY

PHOTO BY THE AUTHOR

Renew Your Lease on Life at the Inn at Chico Hot Springs

by Jim Robbins

The Absaroka Mountains rise dramatically, as if out of a Bierstadt painting, behind the Inn at Chico Hot Springs in southern Montana. A light September snow looks like confectioner's sugar scattered halfway down the grey-brown peaks.

As Bozo, a temperamental horse I am riding, noses along the trail on the face of a hill, I can see the vapor rising from the naturally heated outdoor swimming pool far below. In the distance the Yellowstone River, flowing off the Yellowstone Plateau, snakes through the halcyon Paradise Valley.

Chico Hot Springs is an unusual place, for reasons other than its scenery and remoteness. Take for example the owner, Mike Art, a big, boisterous man of fifty-six years with a gregarious personality. He is more a facilitator than anything, good naturedly badgering guests, firing one-liners like a Roman candle at the help and his family.

It's the food, however, that has boosted Chico's reputation — a friendly tongue in a region where the only language spoken is "fried." Executive chef Dennis Bahn has created a menu that includes entrées like fresh seafood baked in a pastry crust, rack of lamb, and fresh salmon. The cuisine would be a contender in Denver or Salt Lake; in Montana it outclasses everything within a hard day's ride.

The once-seedy rooms in the hotel are now tastefully appointed with brass beds, new wallpaper and curtains, and thick carpeting. Several rooms have private baths; in most cases, however, the water closet is down the hall. There are no telephones or televisions in the rooms to break the stillness. These rooms are the kind you might expect to find above the Longbranch Saloon on "Gunsmoke." Simple, clean. In back of the hotel, five log cabins and two chalets offer additional accommodations.

The air of down-home funkiness, of frontier ambience, is probably Chico's keystone to success. That unpretentiousness may be the reason the Inn attracts a somewhat famous crowd — novelist Tom McGuane frequents Chico, as do actors Jeff Bridges and Dennis Quaid, painter Russell Chatham, and assorted politicians.

But Art insists that the celebrated clientele is not what Chico is about. "You look at the bar," he says, "and a judge is drinking with a wrangler and a novelist. There're no pretensions. Just people. That's Montana."

I can verify that Chico is a place to hole up, a place where batteries are recharged. After my ride through the mountains, I enjoy a therapeutic soak in the hot mineral waters of the outdoor swimming pool. Tension and saddle soreness melt away.

Later I have dinner with Art and his family. The food is superb. Apple-stuffed quail. Crown roast of lamb. Fresh Maine lobster. Broiled swordfish steak smothered with capers, lemon and butter. Also, an extraordinary selection of wines is available. After dinner a dessert cart is rolled out.

Art insists upon keeping the service personalized. "You can't put out 400 duck dinners a night," he says. "Your quality slides when it gets too big." As a consequence, he turns away as many as 200 people each night in July and August. Reservations are a must. Entrées run from $12.95 to $35.

In the winter there is cross-country skiing in the nearby national forests. In the summer Chico maintains riding stables, where horses can be leased by the hour or the day.

Room rates in the Inn at Chico vary, for double occupancy, from $30 to $49. In the adjoining motel, the rate is $45. Cabins sleeping two to six cost $50 to $95. Chalets accommodating six to ten range from $105 to $135.

Chico is about halfway between Livingston and Gardiner, Montana, which are connected by Highway 89. At the small settlement of Emigrant, turn southeast for a few miles to reach Chico. Mailing address for the Inn at Chico Hot Springs is P.O. Box 127, Pray, Montana 59065. Telephone for reservations: (406) 333-4933.

Jim Robbins *is a free-lance writer who lives in Montana.*

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PHOTOGRAPHING THE WEST

PHOTO BY AUTHORS

Feeders Attract Wildlife for Photographers

by Erwin and Peggy Bauer

One morning late last spring we entertained a small migration of birds on our own back porch in northwestern Wyoming. There were Cassin's finches and Clark's nutcrackers, common and mountain chickadees, evening and black-headed grosbeaks, juncos, and white-crowned sparrows. Steller's jays in bright breeding plumage quarreled just beyond arm's length. Altogether we checked sixteen different native species during one dawn to dusk period.

Still there was more. Besides the colorful birds, we had both red (pine) and ground squirrels, plus a family of chipmunks regularly visiting our place. The reason for all the activity was a feeder we keep full of grain and other goodies for both local and vagrant wildlife.

We have two good reasons for the refueling program. First, the creatures are always fascinating to watch, a source of endless pleasure the year around. But obviously this is also a splendid opportunity for a team of professional photographers to shoot small, elusive subjects at close range, after dark as well as in daylight. No matter where you live in the West (except perhaps in big city centers), there will be plenty of similar photo subjects.

A feeder can be anything from a hollow tree to one of the many manufactured bird-feeding stations on the market today. (Some of the latter are hi-tech designed for all-weather use on or near a windowsill; others are meant to be "squirrel-proof," for birds alone.) Or a feeder can be simply a salt block (mineral lick) meant mostly for deer, or peanut butter and suet stuffed into the crevices of a fallen tree trunk for anything at all. Different kinds of liquid feeders dispense sugar water to hummingbirds. A small garden of plants that produce berries and attract wild creatures may be the best feeders of all.

For photographers, proper placement of the feeder is at least as important as the type. It should be situated to catch the early morning light or late afternoon rays, or both, during a significant part of the year. Consider carefully where the sun rises and sets before making a permanent location. A feeder in deep shade is seldom as good as one in open light. A well-stocked feeder will attract activity any time of year. But it will be busiest when natural foods are scarce, as when winter drags on into springtime or during regular migrations through the West.

A feeder should also be handy for a cameraman to shoot, as through an open window or door or from some other comfortable spot nearby. After a time, often after only a brief interval, some birds become so confiding that a photographer can approach quite near. At our house, we keep a camera and a 300mm lens on a firm tripod at all times, just inside a sliding door. The camera is always focused on a "natural" feeder site we have built outside to catch the sunlight. That way it is only necessary to open the door a crack to shoot whenever new or interesting creatures arrive.

Wildlife feeders are not without problems. They must always be kept attractive and clean. Otherwise, they will encourage unwanted visitors. It is virtually impossible to keep squirrels away from bird feeders in some locales. Since different kinds of wildlife will consume a great variety of food, there is always the temptation to toss out food scraps indiscriminately. When these bits pile up or are too easily available, they soon draw raccoons, 'possums, skunks, and even coyotes, usually at night. Of course, all of these are fine photo subjects, too, if you use a flash. But nearby neighbors must always be considered when you attract larger mammals.

A telephoto lens, say from 300mm to 400mm in focal length, can be extremely use-

Above.

Getting images that go beyond the ordinary requires special resources. Technique. Tenacity. Vision. But no matter how hard you work to control conditions, the beauty and mystery you see often seem to dissolve in your lens. It just may be that your film isn't up to the task. Now there's an alternative. Kodacolor VR-G 200 film.

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PHOTOGRAPHING THE WEST

ful in getting close-ups, but it is not an absolute necessity. Some superb bird photographs have been made by placing a camera with motor drive on a tripod within only a foot or two of a bait and then by operating it with a remote control device.

Many of our most successful pictures have been of single creatures — such as a finch cracking a sunflower seed — rather than a whole flock of birds fluttering at the feeder. Day in and day out, the small mammals, the familiar chipmunks and squirrels, have been our most lively, appealing subjects. By placing a bait exactly where we want the chipmunk, we can coax the animal into a more attractive background, at least long enough to focus on the highlight in its eye. On the average, our smaller mammals are also more tolerant of photographers than are the birds, probably because of a longer "friendship."

The results of feeder photography are limited only by the photographer's ingenuity and the time he has to spend. Possibilities are unlimited. Especially in California, Texas, and the Southwest, even butterflies can be attracted in great numbers to back-porch feeders. Instead of the sacked grain (milo, kaffir corn, millet, sorghum) and sunflower seeds available in all supermarkets for birds, butterflies prefer a mixture of beer, banana, brown sugar or molasses, raisins, and apples. Homogenize all the above in a blender, set it aside to "work" for a few days, then dab it about on trees or shrubs or near the feeder. Butterflies will soon discover the brew in daylight, and moths will find it at night.

Photographing around a backyard, wildlife feeder can begin as a challenge that eventually develops into an engrossing hobby. It is also everyman's wildlife photo safari, to be undertaken without leaving home and at no great expense. The same general techniques we have described here will work as well for the video-camera owner as for the still photographer.

Erwin *and* **Peggy Bauer** *are authors of* Photographing Wild Texas, *an all-color guide to photographing the natural beauty of the Lone Star State and areas of neighboring states. Published by University of Texas Press, Austin, $24.95 hardback, $15.95 softcover. Available from Travel-Adventure-Outdoors, Box 543, Teton Village, WY 83025. Please add $1 for postage.*

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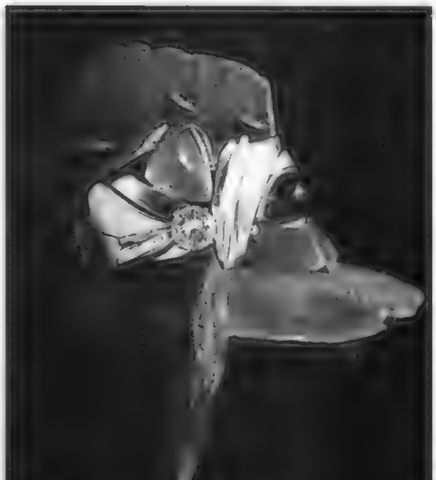
BAUBLES & BANGLES

PHOTOS BY MARY PELKEY

Arizona Artist Kai Smith Fashions Contemporary Jewelry



When Arizona jeweler Kai Smith sits down to create a piece of jewelry, she lets the stones she's working with determine the design. Her stunningly original, contemporary creations combine silver and gold with both faceted and cabochon stones, a mixture that Smith says has become increasingly popular over the past several years.

Smith fabricates every earring, bracelet, necklace, and ring individually, rather than casting them. Some of her favorite stones are black onyx with pearls, tourmaline, and amethyst. After first selecting specific stones and sketching a pattern, she hammers the form out of silver and gold. "Making a ring," says Smith, "is like building a piece of sculpture." She likes to form assymetrical pieces with raised surfaces that have different looks depending on the way they are worn. Smith makes jewelry for men as well as women, especially belt buckles, although she finds it more difficult to design for men.

A native Tucsonan, Smith apprenticed with a Tucson jeweler to learn the craft while earning a degree in art at the University of Arizona during the early 1970s. She taught jewelry making in 1975 at a Tucson community college before moving to Santa Fe, where she joined an artists' cooperative. After successful showings at juried art fairs in New Mexico, Dallas, and Seattle, Smith placed her work in eighteen galleries around the country. Overwhelmed by the work load the galleries generated, Smith has now cut back to showing in six galleries nationwide, as well as doing custom-order work.

Smith returned to Tucson in 1985. Although her work is often shown along with Southwestern jewelry, she considers her pieces to be in a mainstream contemporary style. Her jewelry was recently featured by the Philadelphia Art Museum along with other contemporary artists' work. For her pieces this fall, she plans to focus on a combination of sea-green tourmalines and garnets set in silver and gold.

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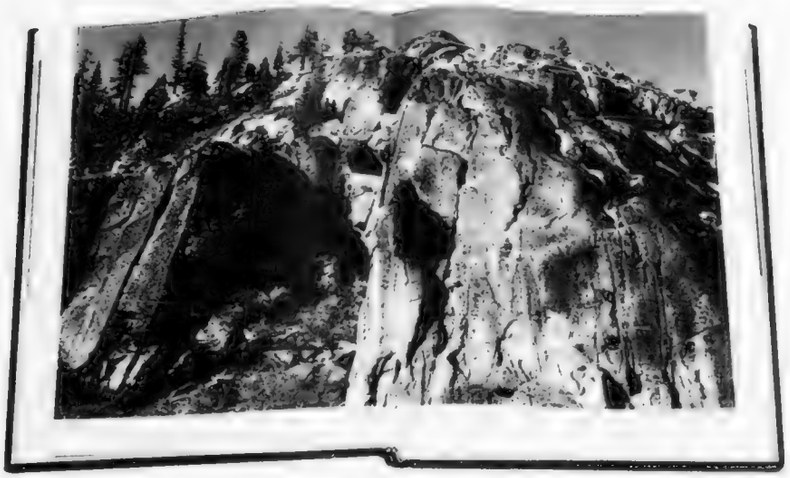

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Hidatsa Artifacts Show A Culture in Transition

"The Way to Independence" chronicles the cultural transition of North Dakota Indians from 1840–1920 as they move from a communal village to single-family dwellings on a reservation. Now showing at the Minnesota Historical Society in St. Paul, the exhibit focuses on three members of a Hidatsa family: Buffalo Bird Woman, born in 1839; her brother Wolf Chief, born in 1849; and her son, Edward Goodbird, born in 1869. The family moved from Like-a-Fishhook Village to a settlement called Independence on the Fort Berthold Reservation in the mid-1880s.

Many of the photographs and artifacts featured are drawn from the collection of anthropologist Gilbert L. Wilson, who studied the Hidatsa from 1906–1918. Wilson was adopted into Buffalo Bird Woman's family, a rare honor for an outsider. Wilson's careful notes on Hidatsa life and his interviews with the three family members record the ways the Hidatsa adapted to the growing intrusion of the white man.

In the exhibit, sketches by Goodbird like the one pictured here depict scenes from ceremonials and everyday life. A store operated by Wolf Chief on the reservation is recreated and many of his letters are displayed. Buffalo Bird Woman's instructions accompany a basket she wove, along with photographs of her designing it. Other pieces shown are crafted from bone, leather, horn, and wood and painted in bright colors or decorated with quills.

"The Way to Independence" is on display through December 1988, after which it will travel around the country.

Scenes of St. Louis and the surrounding countryside from 1920–1985 are featured in the Roscoe Misselhorn Retrospective Exhibition showing through December at the Missouri Historical Society in St. Louis. Over 100 works by Misselhorn are on display, including oil paintings of rural and city landscapes, pen and ink and pencil sketches of downtown St. Louis, and several woodcuts executed in the 1920s and 1930s. Misselhorn is best know for his sketches of historic buildings and covered bridges.

John Muir's name has become synonymous with the conservation movement in the West. The exhibit "John Muir: His World" running through October 25 at the Vacaville Museum in Vacaville, California, chronicles Muir's life as a pioneer naturalist and conservationist. Passages and sketches from Muir's journals, photographs, parts of his early inventions, and items collected on his travels provide insight into his thoughts and activities. Displays include Muir's theories on the glacial formation of Yosemite and his role in the creation of the Sierra Club. In addition, a video on Muir's life is showing in the museum theater.

"I Need No Blanket: Hide Robes from the Great Plains" displays fifteen painted buffalo and other types of hide robes made by Great Plains American Indians. On view through December at the Museum of the American Indian in New York, the robes represent a variety of styles and uses. Twenty-five enlarged photos showing the steps taken to prepare the hides accompany the exhibit, along with a slide show of historic and contemporary photographs that help interpret the robes.

Modern American Indian paintings reinterpret traditional themes in "Recent Generations: Native American Art 1950–1987." The exhibit charts the evolution of American Indian painting from the flat, two-dimensional pieces of the fifties to contemporary images in styles like photorealism, cubism, and surrealism. Featured artists include Allan Houser, R. C. Gorman, and Fritz Scholder. Running through September 14 at the Heard Museum in Phoenix, Arizona, the exhibit is divided into five categories: Pioneers and Teachers, International Trends, Symbols and Concepts, Social Statements, and Enduring Traditionalists.

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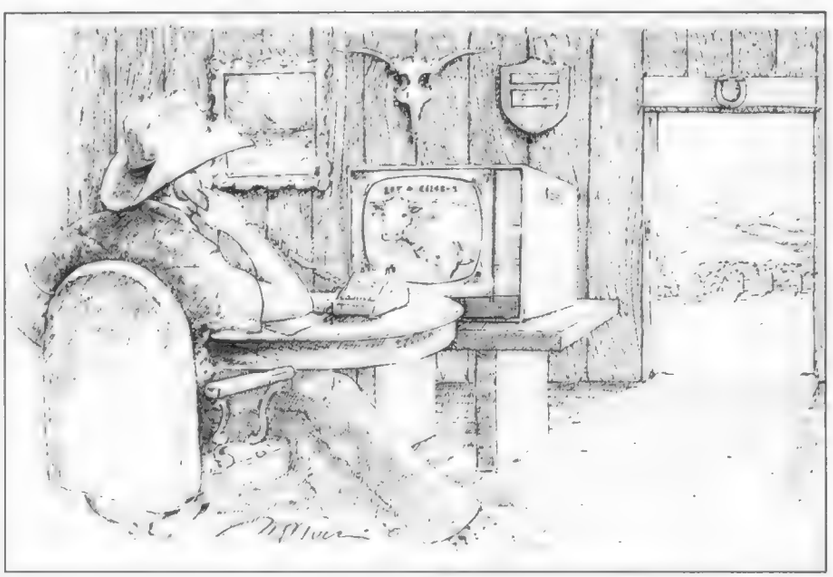

ILLUSTRATION DRAWN FOR AMERICAN WEST BY MARK D. TUCCI

Tune In a Moo!

Thanks to the wonders of satellite television transmission that many rural dwellers in the West now receive, ranchers can watch their cattle being auctioned off on television from the comfort of home, while buyers around the country do the same.

Superior Livestock Auction is one of the major companies behind the move to television stock auctions. A partnership between Jim Odle of Brush, Colorado, and Buddy Jeffers of Fort Worth, Texas, Superior has representatives throughout the country who videotape participating ranchers' cattle several weeks before an auction. Superior sends a consignment list to potential buyers to alert them to the auctions, which are broadcast from Denver and Fort Worth. Bids are telephoned in to the site of the broadcast and relayed to the auctioneer. The buyer pays the shipping cost, and the rancher usually receives top dollar for his stock as a result of the greatly expanded market he reaches.

According to Odle, the company's first auction broadcast via satellite in 1985 generated an enthusiastic response from ranchers and stock buyers, and the broadcasts' popularity is growing. During their April 1987 auction, Superior unloaded 64,400 head of cattle, an unprecedented number and far more than could be sold at a conventional auction. "It's the best service I've ever had an opportunity to offer," says Odle.

"Peacemaker" brings record price. San Francisco gun collector Greg Martin paid a record $242,000 for the Serial Number 1 Colt Single Action Army Revolver at the May 14 Christie's antique arms and armour auction in New York City. Several days later, Martin sold the gun for $300,000 to the United States Historical Society, which is issuing limited editions of a Number 1 Colt miniature in Classic and Presidential models. Made in 1873, the revolver is described in the Christie's catalog as "the symbol of the [Frontier] era," the first Colt .45 of its kind. Fred P. L. Mills purchased the historic firearm in 1925 for $4 from an Army officer's wife at a New England farmhouse. Not until he cleaned the gun at his home did Mills discover the treasure he had. Christie's auctioned the gun from the estate of Michigan collector Charles L. Bricker.

Durango's Strater Hotel turns 100. A monument to Victorian opulence, the elegant Strater Hotel in Durango, Colorado, celebrates its centennial this fall by recalling the town's silver-boom past. A Victorian centennial ball on October 7 kicks off the festivities, along with the Strater treasure hunt, in which historical Durango trivia are given as clues. Lucky treasure-trove finders win trips to other historical hotels in the West. A bridge tournament October 8–9, golf tourney October 9–11, and a classic car rally October 17–18 are also planned. Other special events and concerts are scheduled through the following year in honor of the centennial.

"Famous Potatoes" update. Andrew Freese, the Boise, Idaho, silver miner whose case against the state's "Famous Potatoes" license-plate slogan was featured in Western Lookout of June 1987, has achieved a victory of sorts. Freese sued the state of Idaho last winter, claiming that the slogan infringed upon his constitutional rights. Ada County District Judge George D. Carey ruled that Freese's complaint of involuntary servitude did not apply to the case, and he kicked Freese's plea for compensation for advertising potatos down to small claims court. However, Judge Carey did decide that although the state of Idaho cannot be required to provide slogan-free plates, Freese does have the right to cover up "Famous Potatoes" with either a motto of his own or no motto at all, in accordance with his right to freedom of speech. In his decision, Judge Carey noted that Freese's case was prosecuted reasonably, but even if it weren't, he said, "So many people obtained so much pleasure from the litigation that I could not be such an ogre as to extract a penalty from Mr. Freese."

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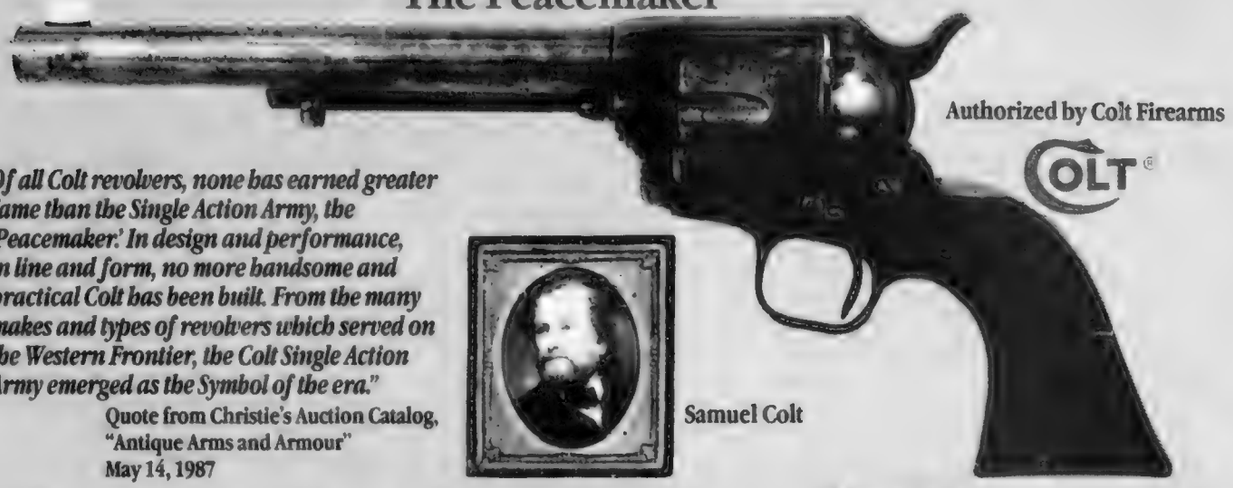

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Quote from Christie's Auction Catalog, "Antique Arms and Armour" May 14, 1987

Samuel Colt

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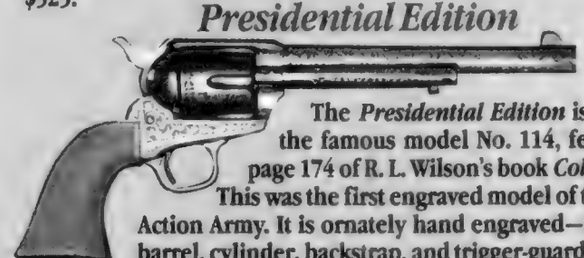

The *Presidential Edition* is based on the famous model No. 114, featured on page 174 of R. L. Wilson's book *Colt Heritage.* This was the first engraved model of the Single Action Army. It is ornately hand engraved—the frame, barrel, cylinder, backstrap, and trigger-guard strap. The grips are checkered ivory. An edition of 1,500. $1,425.

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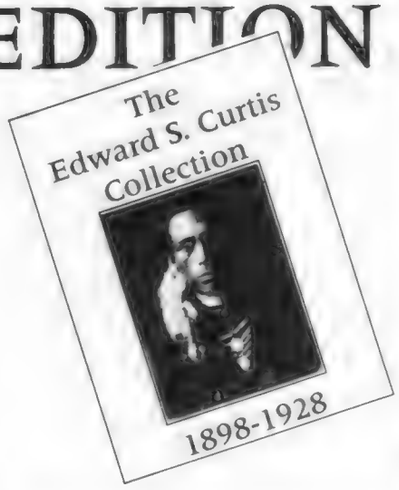

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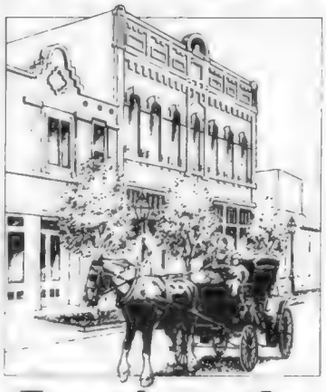

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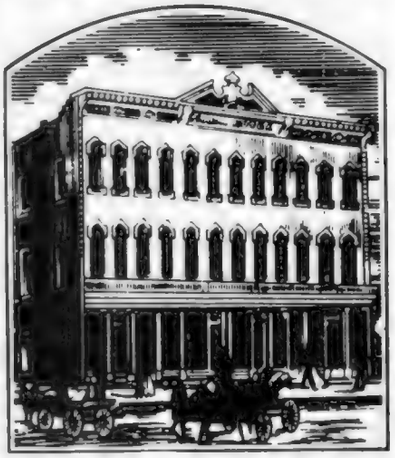

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WESTERN BOOKS IN BRIEF

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Arizona: Magnificent Wilderness *by Larry Ulrich (Westcliffe Publishers, Inc., Englewood, Colorado, 1987; 112 pp., illus., $22.50).*
Ulrich's gorgeous full-color photographs reflect the awesome beauty and variety of Arizona's wilderness areas. From flower-carpeted mountain highlands to majestic stands of saguaro cactus, Ulrich covers the diverse territory with a keen eye for the dramatic. The stunning images prove the saying that Arizona encompasses landscapes resembling those of practically every other state in the Union.

On Nature: Nature, Landscape, and Natural History, *ed. by Daniel Halpern (North Point Press, 1987; 320 pp., annotated booklists, cloth $22.50, paper $9.95).*
The twenty-four essays collected in this book reflect a variety of attitudes toward the relationship between people and the land they inhabit. Pieces by Gretel Erlich, Leslie Silko, Barry Lopez, and others address topics from the coming of spring in Wyoming to the destruction of primitive artifacts in the southern California desert. The authors capture the wonder and exultance that nature inspires in its beauty and diversity.

Border Towns of the Southwest: Shopping, Dining, Fun, & Adventure from Tijuana to Juarez *by Rick Cahill (Pruett Publishing Company, Boulder, Colorado, 1987; 210 pp., illus., maps, appendices, notes, biblio., index, paper $9.95).*
Discover all there is to see and do on both sides of the border in this dandy guide. Lively restaurants, shops, and historic sites of interest are featured, along with events like folk dancing and bullfighting. Cahill's helpful maps guide one through the maze of border town streets and shops, while a glossary provides words and phrases in Spanish that *turistas* commonly need.

Life of "Billy" Dixon: Plainsman, Scout and Pioneer *by Olive K. Dixon (Originally published in 1927. State House Press, Austin, Texas, 1987; 258 pp., illus., index, cloth $19.95, paper $12.95).*
Billy Dixon's memoirs recorded by his wife capture the excitement and adventure of life on the Great Plains in the post–Civil War era, when Indians and buffalo still roamed freely. Dixon wore many hats on the frontier, including that of a trapper, farmer, buffalo hunter, and cowboy, and he enjoyed them all. A facsimile of the 1927 original, this book conveys Dixon's enthusiasm for the wide-open West, telling of his hair-raising escapades in Indian battles as well as his calmer moments on the Plains.

The Song of the Loom: New Traditions in Navajo Weaving *by Frederick J. Dockstader (Hudson Hills Press, New York, 1987; 132 pp., illus., biblio., index, $35.00).*
Strong, dramatic patterns in bold and subtle tones cover the rugs of modern Navajo weavers in this beautiful book. Intricate designs created by today's weavers rival and sometimes surpass those by past weavers, demonstrating that the tradition still flourishes in Navajo culture. Along with the eighty-three gorgeous color photographs of the rugs, the book includes a text on the method of weaving and the religious significance of the woven images to the weaver.

Arizona: The Land and the People, *ed. by Tom Miller (University of Arizona Press, Tucson, 1986; 300 pp., illus., biblio., index, $35.00).*
Beautifully illustrated with full-color and historical black-and-white photographs, this fascinating book presents the natural and human history of the Grand Canyon State. Each of the ten chapters is written by an expert on specific topics like the Sonoran Desert, the Colorado Plateau, Arizona Indians past and present, and the state's Hispanic heritage. The authors reveal how Arizona's cultural heritage and diverse landforms combine to make the state unique in the West.

Celebrations: America's Best Festivals, Jamborees, Carnivals & Parades *by Judith Young, foreword by Ray Bradbury (Capra*

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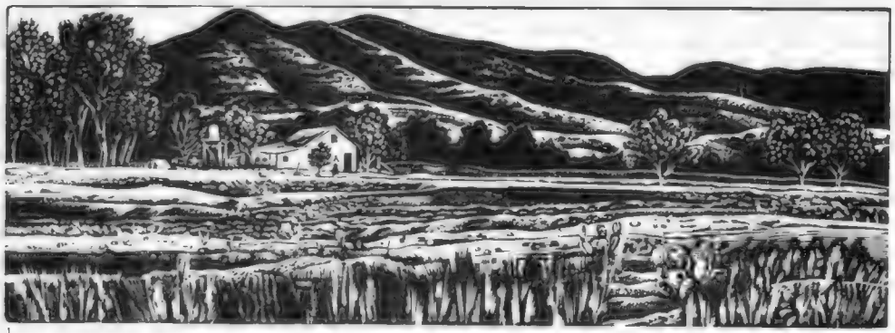

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Press, Santa Barbara, 1986; 183 pp., illus., paper $11.95).
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Muir Among the Animals: The Wildlife Writings of John Muir, *ed. by Lisa Mighetto (Sierra Club Books, San Francisco, 1986; 224 pp., illus., biblio., $17.95).*
In his personal writings, John Muir advocated the rights of animals in an era when the larger predators were regarded antagonistically by his fellow men. This collection of Muir's wildlife writings, some of which have never been published, displays Muir's admiration and understanding of animals such as the coyote and grizzly bear as well as deer, birds, domestic animals, and insects. Eloquent in his praise, Muir perceived that wildlife is an inseparable part of the wilderness and worthy of conserving.

Bill Reid *by Doris Shadbolt (University of Washington Press, Seattle, 1986; 192 pp., illus., biblio., $39.95).*
Shadbolt's excellent biography of Haida sculptor and jeweler Bill Reid presents the heritage of Reid and his art. Gorgeously reproduced images of Reid's striking jewelry, carvings, and pencil drawings illustrate the text, which explains the Haida mythology behind the works and describes Reid's dedication to his craft. Rendered in traditional Haida style, frogs, seawolves, ravens, and killer whales populate Reid's pieces, preserving a part of the age-old culture of Northwest Coast Indians.

Voices and Visions of the American West, *photog. and ed. by Barney Nelson, intro. by Elmer Kelton (Texas Monthly Press, Austin, 1986; 204 pp., illus., $35.00).*
With a clear-eyed look at the American cowboy, Nelson has compiled an oral history of the men and women who work the range today. The beautifully reproduced photographs capture the daily routine of working cowboys, and the text reflects the reality of cowboy life, describing its discomforts and pleasures, the cowboys' dedication to their work, and the heritage of modern buckaroos.

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FOOD & DRINK

PHOTO BY BOB VON NORMANN

Samoa Cookhouse Still Serves Loggers' Meals

By D. B. Cockrum-Murphy

If you have the hearty appetite of a lumberjack of the last century, then The Samoa Cookhouse near Eureka on the northern California coast is the place for you. Since 1889 The Cookhouse has been serving hungry workers, and since 1960 it has been open to the public. Local residents as well as tourists from as far away as New Zealand come for the huge meals served three times a day, seven days a week in the last lumber mill cookhouse still operating.

Almost a century ago, the Hammond Lumber Company opened The Cookhouse to feed its employees, most of whom were young men, single and transient. In the isolated mills and camps, the food provided was as important as the pay, and lumber companies competed for workers by trying to outdo each other in the spread they offered in the company-run cookhouse.

In that age of muscle power, loggers consumed 7,000 to 9,000 calories a day, spread over as many as five meals during the twelve-hour workday. A typical breakfast, served at 6:00 in the morning, would include biscuits and gravy, fried potatos, pork chops or ham, eggs, pie, cinnamon rolls, coffee, and tea. A huge plate of cookies or doughnuts usually sat by the coffee urn for the men to snack on while on their way to work.

By some accounts, lumbermen at the turn of the century were the best-fed workers in the world. High quality food, and lots of it, became a tradition in the timber industry. In a mill with 500 men, the cooks would prepare, and the waitresses would serve, in one day, 500 pounds of fresh meat, 100 pounds of smoked meat, 1,000 pounds of fruit and vegetables, 450 pounds of flour, 300 pounds of sugar, 90 pounds of butter, 120 dozen eggs, and enough coffee and tea to float a small ship. Meals were served family style with huge bowls and platters of food set in the middle of the table and passed around. Seconds and thirds were just for the asking. Because many companies had their own dairies and farms to supply the cookhouse, the cost of a meal was less than twenty cents per man.

Cooking for 500 hungry men made special demands on cooks. Lumbermen enjoyed baked goods so much they usually had pie with every meal. Bread was baked around the clock to help satisfy hearty appetites. A custom that was followed during that era was eating in silence. Some people say the purpose was to speed up serving, and some say it was to prevent complaints about the food. Because the mill often began work thirty minutes after the cookhouse doors were opened, speedy eating was necessary. Also, cooks had a longer day than the other men; so, they wanted to move everyone in and out quickly.

The day of the twenty-cent meal is long gone, and the mill worker of today is likely to be sitting over a computer terminal monitoring production, but The Samoa Cookhouse still serves traditional meals just as it did in 1889. Meals are as plentiful as in the past, with tables set for ten and served family style, with all you can eat. Typical entrees are roast beef *and* pork chops, or ham *and* Alaskan cod, or roast beef *and* chicken. The lunch and dinner menus include soup, salad, freshly baked bread, vegetables, dessert, tea, and coffee. The day's menu is written on a blackboard, and there are no substitutions.

The price of meals is according to age. Adults pay $8.75 for dinner, $4.75 for lunch, and $4.55 for breakfast. Children aged 7–11 pay $5.75, $3.55, and $3.45. Children 3–6 pay $3.75, $2.55, and $2.45. Children under 3 eat free.

The Samoa Cookhouse is open seven days a week: Monday through Saturday from 6:00 A.M. until 3:00 P.M. and from 5:00 P.M. to 9:00 P.M. On Sundays it is open all day from 6:00 A.M. to 9:00 P.M.

When You Go. *The Samoa Cookhouse, now owned by the Louisiana–Pacific Lumber Company, is in the company town of Samoa on the coast of Humboldt County in northern California. It is about 3 miles west of Eureka (which is on Highway 101). From Eureka, take Highway 255 west over Humboldt Bay and Woodley Island. Turn left on the Samoa Peninsula and follow the signs to The Cookhouse.*

Explore the museum at The Cookhouse. You'll find relics from the early logging days like a piston-driven portable saw, the first telephone switchboard in Samoa, and the wood-burning stove once used at The Cookhouse.

Eureka has restored a section to look like "the old town" at the turn of the century. Also in Eureka is Fort Humboldt, a partially restored U.S. military post of the 1850s that now houses a museum. The Fort is open daily, and admission is free.

Ferndale is a Victorian village 26 miles south of Eureka, off west of Highway 101. Nineteenth century homes and businesses have been beautifully restored. On Main Street, the Golden Gate Mercantile Store has a selection of old-fashioned goods ranging from patterns for nineteenth century clothes to straight razors and cast-iron pots and pans.

At Scotia, 36 miles south of Eureka on Highway 101, the Pacific Lumber Company offers self-guided mill tours whenever the mill is operating (except on weekends and holidays) from 7:30–11:00 A.M. and 1:00–3:30 P.M. Call (707) 764-2222.

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Douglas B. Cockrum-Murphy *is a free-lance writer who lives in Oregon.*

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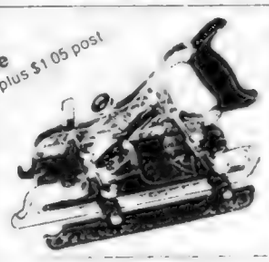

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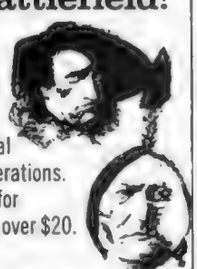

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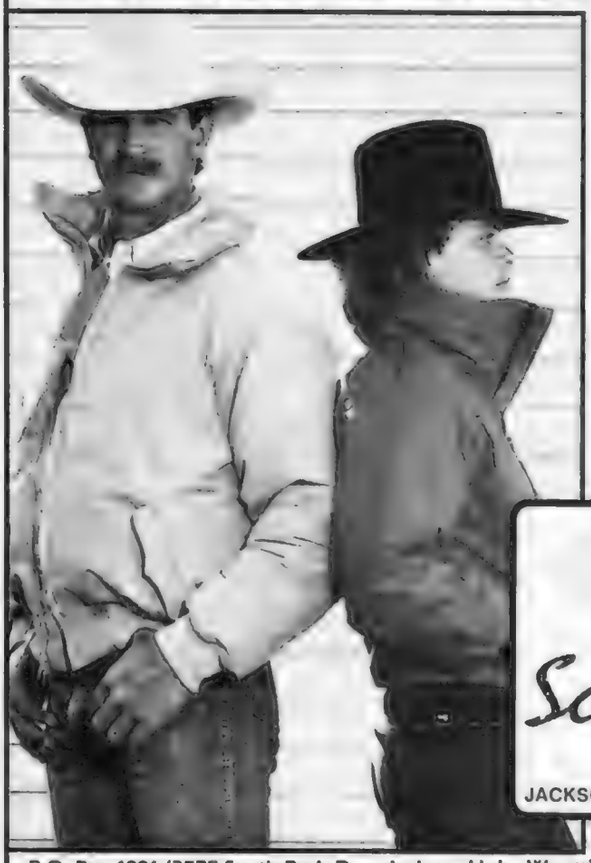

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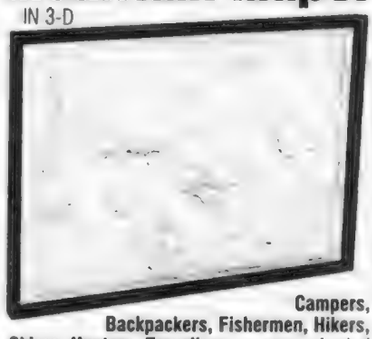

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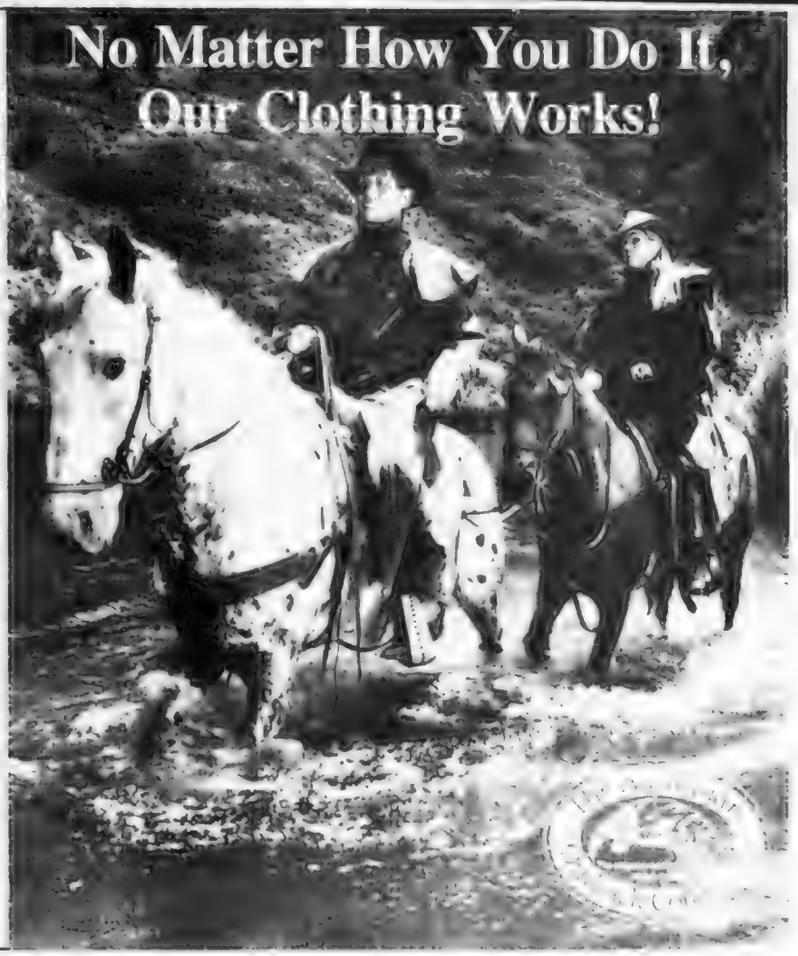

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CELEBRATE THE WEST

1987 PHOTO CONTEST

(Top) *1986 Grand Prize Winner by Steven Fuller of Yellowstone National Park, Wyoming*

(Above left) *1987 Grand Prize: PENTAX 645 Camera, 80–160 Zoom Lens, 120-Film Back. Retail value is $2,500.*

(Center) *1987 First Prize: $1,000 worth of KODAK film. Choice of Kodacolor VR-G 100, VR-G 200, VR 400, and/or VR 1,000 speed film.*

(Right) *1987 Second Prize: PENTAX IQZoom automatic camera with built-in 35–70 power zoom lens. Retail value is $385.*

PHOTOGRAPHY CONTEST

Official Entry

Send to: AMERICAN WEST Photo Contest,
7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715

(Please type or print)

Name _____

Address _____

City _____

State _____ Zip _____

Daytime telephone (____) _____ Number of photographs _____

(Up to 3 photographs may be submitted.)
Enclose $3 entry fee.

Please read the Contest Rules carefully.

A PENTAX 645 camera and accessories worth two thousand five hundred dollars will be awarded as the Grand Prize to the winner of AMERICAN WEST's Fifth Annual Celebrate-the-West Photo Contest. First prize is $1,000 worth of KODAK film, and second prize is a PENTAX IQZoom camera worth $385. Photographs of Western people, places, still lives, animals, and events are all eligible in this open-class photo contest. Photos will be judged by a panel comprised of the editor and art director of AMERICAN WEST and a distinguished outside professional photographer. Photos will be evaluated on originality, quality, and technique within the Celebrate-the-West theme.

In addition to the Grand Prize and second prize provided by PENTAX and the first prize provided by KODAK in the AMERICAN WEST Fifth Annual Photo Contest, two prizes of $100 each will be awarded. Winning photographs will appear in the May/June 1988 issue of AMERICAN WEST.

CONTEST RULES

ELIGIBILITY

The contest is open to anyone except employees of AMERICAN WEST, PENTAX, and KODAK and their relatives. Previously published photos or ones pending publication will not qualify.

ENTRIES

You may submit up to 3 photos on a Western subject, which will be judged on originality, quality, and technique. Be sure to enclose the official entry form (or a 3" x 5" facsimile) giving your name, address, daytime telephone number, and total number of photographs entered. There is a single entry fee of $3 per participant, whether you enter 1 or 3 photos. Make check or money order payable to "AMERICAN WEST Photo." AMERICAN WEST acquires the right to publish and use for exhibit or promotion all winning photographs.

Photographs may be either black and white or color and are not to exceed 8" x 12" in size. All photographs will be judged together. Please do NOT send slides or other transparencies. Send prints only. Do NOT send photos mounted in glass. If your color photograph is judged a winner, you will need to provide AMERICAN WEST with a color transparency.

Each photograph must be clearly marked on the back with the name, address, and daytime telephone number of the photographer, the place the photo was taken, and the type of camera and film used, along with any special lenses, equipment, or techniques. Model releases must accompany all photos that include identifiable people.

LIABILITY

A stamped, self-addressed envelope of sufficient size and with sufficient postage must accompany your photographs for their return. Include cardboard to protect your photos. AMERICAN WEST is not responsible for materials lost or damaged in the mail.

DEADLINE

Your entry must be postmarked by midnight of December 31, 1987. Late entries will be returned unopened. Send to: AMERICAN WEST Photo Contest, 7000 E. Tanque Verde Rd., Suite 30, Tucson, AZ 85715.

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WESTERN SNAPSHOTS TODAY

Showing her best side, this chic little filly of Grand Coteau, Louisiana, models the latest in haute couture for horses. The modified overalls she wears are functional as well as fashionable. Merlyn Andrus, the filly's owner, designed the clothes to protect the young horse's cuts and stitches.

Andrus's equine Southern belle had a rough start in life. Born on an early May morning, the filly spent her first night fleeing from a pack of roving dogs. The dogs chased the newborn into a barbed wire fence, where she remained entangled all that night and the following day.

When Andrus found her, he carried the injured filly home, took seventy-two stitches in her chest and front legs, and dosed her with a tetanus shot and penicillin. To protect the cuts while they healed, Andrus devised the remade overalls, which allowed him to apply creams daily without having to remove a lot of bandages. The nicely healed filly returned to roaming about au naturel after sporting her ensemble for twenty-six days. She is now doing well, with no visible scars.

To take this picture of his stylish filly, Andrus used a Canon T70 camera loaded with Kodak 400 film.

AMERICAN WEST offers twenty-five dollars to any photographer, amateur or professional, whose Western Snapshot Today is selected for publication on this page. Prints will be handled with care and returned promptly after use. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Today, 7000 E. Tanque Verde Rd., Suite 30, Tucson, Arizona 85715

(Continued from page 67)

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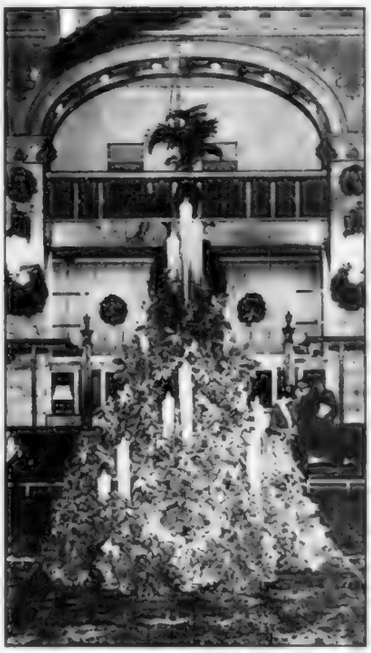

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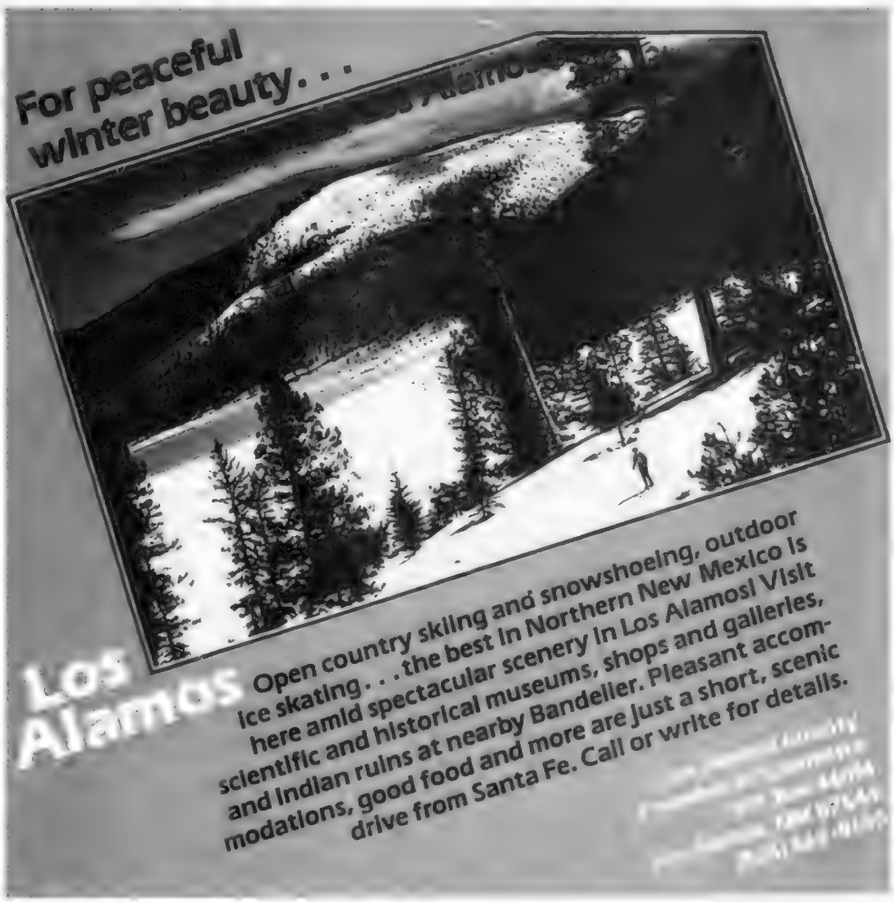
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WESTERN SNAPSHOTS YESTERDAY

As a young girl in the mid-1920s, Phyllis Muirhead accompanies her father and grandfather up a mountain to clean out the spring on their Redwood Valley ranch in Mendocino County, California. The spring supplied water to the ranch via a simple pipe system. Proud to be included on such an important errand, Phyllis carries lunch in a lard pail, while the dog, Blooch, keeps an alert eye out for snakes. Phyllis's grandfather drives the team of horses, which pulls a sled for removing debris such as timber and rocks at the springhead.

In 1923, Phyllis, her sister, and her parents moved to her grandparents' ranch from San Francisco, where her father had been trying to make ends meet as a laborer. Phyllis enjoyed the switch to rural life. Even though money was scarce, she took pleasure in picking wildflowers in the woods and collecting eggs from the hen house. With its large garden, fruit trees, chickens, pigs, and cow, the ranch provided a secure living compared to the family's struggles in San Francisco. Her mother and grandmother were good shots and supplemented the larder with deer and rabbits from the surrounding hills, while her grandfather smoked ham and bacon in the small smokehouse.

Phyllis's mother took this picture with an Eastman Kodak camera, one of her most prized possessions. She developed the negatives at night in the dining room, which was fairly dark since the ranch had no electricity.

Now living in Modesto, California, Phyllis Muirhead writes about her childhood years on the ranch, "I would not trade those memories for anything on earth."

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. We'll take good care of your pictures and return them promptly. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 7000 E. Tanque Verde Rd., Suite 30, Tucson, Arizona 85715.

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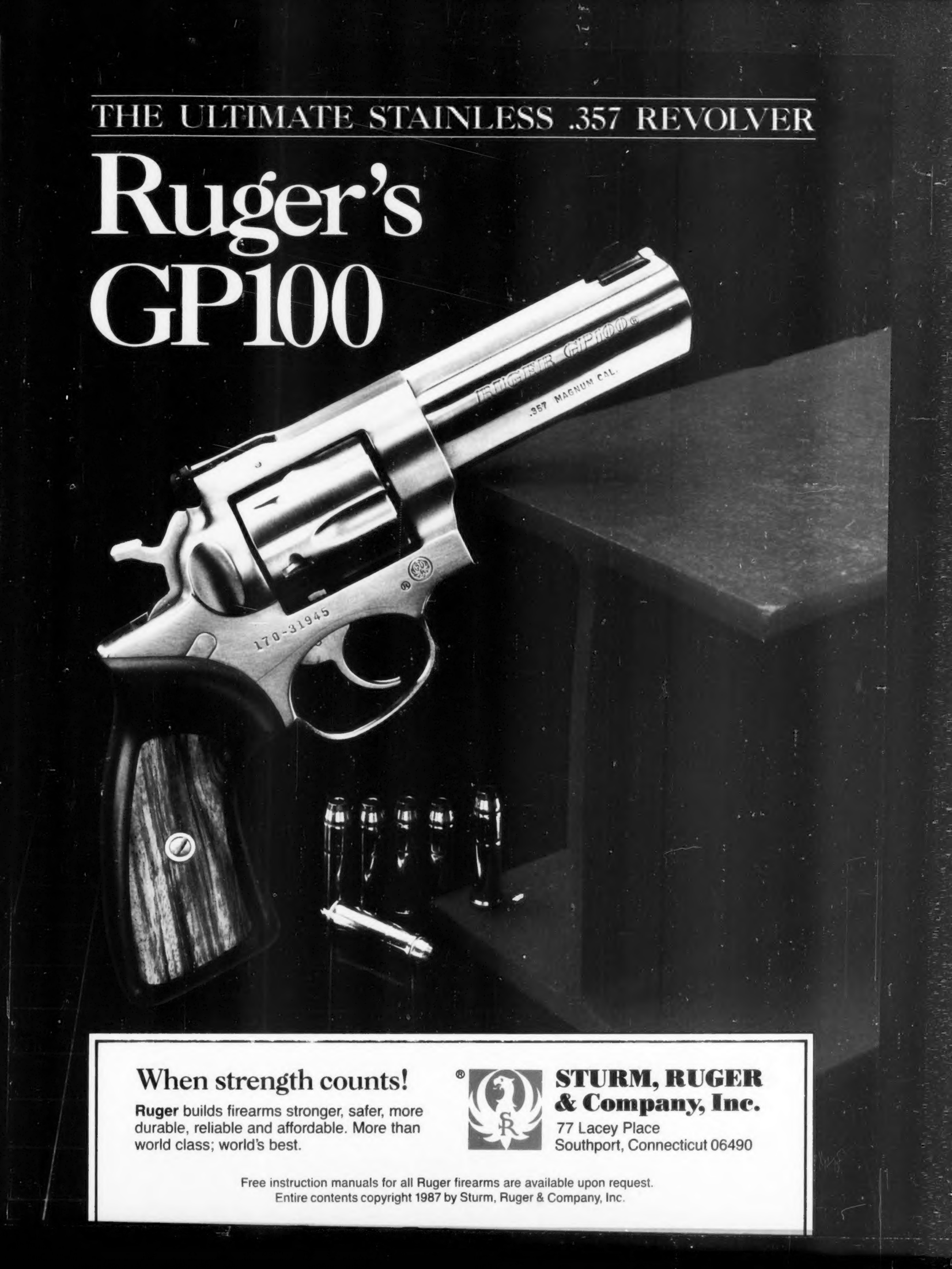

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